JUNE

VOGUE

GOOD NEWS ABOUT THE NEW FASHION DOLLAR

WHAT IT CAN BUY FOR SUMMER



ADVANCE
RETAIL
TRADE
EDITION

NEW BEAUTY NEEDS

INCORPORATING VANITY FAIR

50 CENTS

COPYRIGHT 1952 THE CONDÉ NAST PUBLICATIONS INC.



Flame, a bright red, red



Sable Brown, rich dark brown



Topaz, champagne blonde



Coffee, rich medium brown



Red Ginger, reddish brown

Jinx says: "your best beauty friend for gray hair is miss CLAIROL hair color bath!"

Jinx

Falkenburg McCrary, glamorous star of radio and television. Jinx chooses Miss Clairol's gleaming **Sun Bronze** . . . exciting . . . fashion-right. Let your professional beautician help you choose your most flattering hair color.

because MISS CLAIROL

- Completely covers every trace of gray hair . . . . . you're *young* once again!
- Gives you back your own natural hair shade in only 5 to 20 minutes . . . lovelier, more lustrous, *without the gray!*
- Glorifies you with a thrilling lighter or darker shade . . . so beautifully natural looking, so naturally beautiful, no one will ever know!
- Takes so little time . . . no need even for first bleaching or shampooing. And so inexpensive, you too will agree that for the loveliness you long for . . .
- MISS CLAIROL is *your* best beauty friend!





Golden Apricot, soft honey blonde



Chestnut Brown, lively light brown



Coppertone, a real copper



Sparkling Sherry, light auburn



Black Velvet, gleaming black

copyright 1952 Clairol, Inc., Stamford, Conn.

VOGUE

JUNE TRADE EDITION

HOW TO USE THIS ISSUE:

Adapt Vogue's "New Fashion Dollar" theme to a promotion of your own inexpensive but "consequential" summer fashions.

In advertising, displays, and sales training

QUOTE VOGUE AND SELL

your merchandise with the authority of

JUNE VOGUE

fashion points

"THE NEW FASHION DOLLAR WHAT IT CAN BUY FOR SUMMER"

(pages 50-67)

Silky cottons (*pages 50, 62-63*)
The all-day dress (*pages 54-55*)
Black and white piqué (*pages 52-53, 58-59*)
City white (*pages 56-57*)
The "necessary extra" (*pages 60-61*)
City denims (*pages 64-67*)

"NEW BEAUTY NEEDS"

"The thicker eyebrow" and other fashions in beauty (*pages 70-71*)
New beauty focus: the neckline, the waist, the foot (*pages 72-73*)
"Trial by Beauty": new make-up ideas to try (*pages 74-78*)

FASHIONS FOR THE SUN

Sunning costumes (*pages 84-87*)
Mixed patterns in shirts, skirts, and pants (*pages 88-91*)
Bathing suits (*pages 106-107*)
Vogue Patterns: bathing suits (*pages 108-109*)

NEW SHOE IDEAS

A wardrobe of four shoe fashions (*pages 68-69*)
Shoes copied from the Italian (*page 114*)

FASHIONS FOR EVENING

Black and white evening dresses from Paris (*pages 80-81*)
Evening ideas for Vogue's young NILlionaire
day-length organdie evening dresses (*pages 110-111*)
printed dimity evening dresses (*pages 112-113*)

FASHIONS FOR MEN

Charcoal grey in silk and linen (*pages 100-101*)
Summer sport clothes in shades of blue (*pages 102-103*)

SEE "VOGUE SAYS" QUOTES ON PAGE 4, THIS TRADE EDITION

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ADDRESS TRADE DEPARTMENT, GREENWICH, CONNECTICUT, FOR QUANTITY RATES

VOGUE, JUNE, 1952, VOL. 119, NO. 10

SALES TRAINING IN FASHION

From your selling staff's point of view, a continuing source of fashion information can stimulate interest in selling as an exciting business.

From your customers' point of view, more informed fashion service can establish your store as the fashion authority *and* as fashion coordinator of your community.

And from your point of view, this means sales.

We believe that Vogue can help you to keep every member of your selling staff as informed about the news in fashion as they are about the placement of their stocks.

. . . THROUGH THE RETAIL TRADE EDITION

Most departments in large stores do receive a copy of Vogue's Retail Trade Edition. However, it might be profitable to check your subscriptions to be sure that every department where sales can be helped by Vogue's fashion authority does receive a copy of the Trade Edition.

Page 1 of the Retail Trade Edition supplement is a good starting point for morning meetings in your store's various departments. "How To Use This Issue" is the buyer's first key in relating her stocks to Vogue-shown fashions. For instance, "Center April fashion promotions on Vogue's key ideas for city-spring" directs her to the Vogue-shown key fashion ideas listed in the index—the dress and jacket, the coat-dress, and other fashions which she can show to her salespeople on the Vogue pages. In doing this, she can encourage her staff to sell similar fashions by telling their customers that the idea is importantly stressed in Vogue.

Usually, every buyer will find a Vogue story in this index which could profitably be discussed with her department members. And of course, special attention should be paid to any specific Vogue-shown fashions which are in stock or on order for the department.

Page 4 of the Trade Edition supplement contains a full page of *"Vogue Says" quotes* which are always useful as selling phrases. "Quote Vogue and Sell" is a good rule for your sales force, and ordering reprints of all Trade Edition supplements for your salespeople might also be a good rule. Whether or not the Trade Edition supplement contains a middle-page spread of special interest to your department, it does contain a full page of selling phrases, many of which are directly applicable to your own stock.

Your store's copywriters, particularly, should always receive a copy of this supplement. Quoting Vogue is a habit that reinforces all written merchandising material.

Pages 2 and 3, this middle spread of the Trade Edition supplement, often feature articles of direct interest to selling personnel. Every season Vogue sends hundreds of these reprints to stores across the country who have requested them. The seasonal "What to Wear with What" charts are particularly in demand for sales training purposes, as are advance reports of incoming spring and autumn fashion news. The fashion approach to selling accessories, shoes, stockings, gloves, and other specific classifications are the subjects of other Trade Edition stories throughout the year. These always may be ordered in quantity at a cost of $2.00 per 100 copies.

The Buying Guide of Vogue-advertised merchandise is in the back of every issue. Copies of Vogue, with any Buying Guide credits your store may have, should be tabbed (perhaps by one person in the store to whom you delegate this responsibility) and sent to the department where the credited fashion is in stock as well as to the Information Bureau. At a morning meeting, credited merchandise could be the subject of a fashion-point lesson for the department.

. . . THROUGH THE ADVANCE NOTICE

Buyers frequently post Vogue's Advance Notice on bulletin boards where their personnel may read about new fashion developments a month before Vogue itself will reach customers.

Salespeople can then quote the Advance Notice's "*Vogue Says*" headlines in sales talks. For example, an Advance Notice headline reading, VOGUE SAYS: "Black and white—summer classic" could have been quoted by salespeople to sell their black and white fashions immediately with the authority of a coming Vogue idea. Such authoritative advance fashion information is always appreciated by customers.

. . . THROUGH SPECIAL MAILINGS

Special page mailings of Vogue editorial features are sent out to specific departments in stores whenever features of particular promotional potential are coming up. These page mailings should be shown to the sales force because the ideas behind them often can be related to the department's stock. For instance, a page mailing stressing the need for sandalfoot stockings with the new, bare "illusion" shoes would remind hosiery salespeople to suggest whole new wardrobes of "illusion" stockings to supplement the reinforced stockings their customers buy to wear with covered daytime shoes.

Special advance bulletins or summaries of a particular market are handsomely prepared and sent to stores every season. This year, for instance, the following illustrated brochures, booklets, or swatched charts were sent to stores across the country:

"VOGUE'S QUICK PARIS NEWS"
"VOGUE COLOUR CHART, AUTUMN 1951"
"VOGUE REPORTS SHOES AND STOCKINGS, AUTUMN 1951"
"THE PSYCHOLOGICAL DIET"
"VOGUE'S PARIS COLLECTIONS REFERENCE BOOK, AUTUMN 1951"
"VOGUE EDITS SHOES, SPRING INTO SUMMER, 1952"
"VOGUE EDITS FABRICS 1951-1952 RESORT, SPRING, SUMMER"
"VOGUE'S 'NEW EYE ON FABRICS' SPRING AND SUMMER"
"LET VOGUE INCREASE YOUR CHRISTMAS SALES"
"VOGUE'S LEATHER PREDICTIONS, AUTUMN 1952"
"VOGUE FABRIC-COLOUR PREDICTIONS, AUTUMN 1952"

Occasionally, such Vogue material as the swatched fabric charts is available at cost in large poster form to stores who may wish to use them for sales training classes.

. . . THROUGH EXCLUSIVE PACKAGES

If your store receives any of Vogue's major Exclusive Packages, you know that Sales Training sheets are included in them. Always be sure to have these mimeographed so that every member of the departments concerned with, or related to, the promotions receives a copy. These sheets briefly explain the Vogue promotion the store is currently featuring in its window displays and newspaper advertisements, and outline the sales points salespeople can give to their customers with "*Vogue Says*" *quotes* to help them sell. (If you do not have Vogue's Exclusive Promotions, please write to us as they may still be available to a store in your city.)

Display Directors in stores featuring exclusive Vogue promotions always are sent an extra copy of the illustrated window display suggestions. Encourage your Display Director to watch for Vogue's display ideas and to use them or to adapt them in his window presentations of Vogue-shown fashion points.

Advertising Directors should receive the Exclusive Package's suggested newspaper advertisements with illustrations and layouts by Vogue's experienced artists, prepared for your store's convenience.

. . . THROUGH YOUR SUGGESTIONS

The members of Vogue's Merchandising Department are always eager to hear from the representatives of any store, large or small, across the country. We would be most happy to discuss with you, by letter or in person, any aspects of your store's particular sales training problems which we might be able to help you with, or to have any suggestions from you as to how our services might be extended in sales training directions. Write to:

VOGUE MERCHANDISING SERVICE EDITOR, 420 Lexington Avenue, New York 17, N. Y.

You may also obtain additional copies of these Trade Edition supplement pages at a cost of $2.00 per 100 copies by writing to us at the same address.

TO SELL FASHION, QUOTE

VOGUE

YOUR RELEASE DATE: MAY 30TH

Use these quotations in your advertising and/or on window or departmental cards

THESE "VOGUE SAYS" CARDS MAY BE ORDERED WITHOUT CHARGE

a. on 12" x 15" unmounted display sheets — *b. on 5" x 7" tent cards for counters*

Fill in the number wanted in each size and return this coupon to us, please (6/52)

VOGUE SAYS: *"Black and white—cash in any city"* a ☐

VOGUE SAYS: *"Denim—certified for the city"* a ☐

VOGUE SAYS: *"Silky cottons—six months of the year"* a ☐

VOGUE SAYS: *"Piqué dress—June statement"* a ☐

VOGUE SAYS: *"Try on a different make-up for a newer, prettier face"* a ☐ b ☐

VOGUE SAYS: *"Two or three prints worn together—fresh idea"* a ☐ b ☐

VOGUE SAYS: *"Sunning costumes—for the beach but not the water"* a ☐ b ☐

VOGUE SAYS: *"Bathing suits—in white,* plus" a ☐ b ☐

VOGUE SAYS: *"Printed dimity or day-length organdie—young evening ideas"* a ☐

VOGUE SAYS: *"Shoes—so light they're almost airborne"* a ☐ b ☐

NAME_____

STORE NAME_____

STREET_____

CITY_____ STATE_____

Vogue Merchandising Service, 420 Lexington Avenue, New York 17, N. Y.

PRINT THESE "VOGUE SAYS" QUOTES ON YOUR OWN DISPLAY CARDS

To sell "New Fashion Dollar" clothes:

VOGUE SAYS: "Shapely, cool, consequential dress—for the new fashion dollar"
VOGUE SAYS: "Summer dress—cool as cloth and cut can make it"
VOGUE SAYS: "An all-day dress—for the new fashion dollar"
VOGUE SAYS: "All-day version of the shirt and skirt"
VOGUE SAYS: "A dress that takes on calibre with a shift of accessories"
VOGUE SAYS: "City white—June statement"
VOGUE SAYS: "White shirting in town—terrific elegance"
VOGUE SAYS: "Black and white piqué—sufficient funds"
VOGUE SAYS: "White piqué—for beach, little dinner, a day in town"
VOGUE SAYS: "Black piqué—for most days, all summer"
VOGUE SAYS: "Five o'clock costume in white—fresh as mint"
VOGUE SAYS: "A silky, sibilant dress—and it's cotton"
VOGUE SAYS: "Sheer, silky cotton—striped with semi-precious colours"
VOGUE SAYS: "Tissue cotton plaid—for little evenings"
VOGUE SAYS: "New wrap-around dresses—six months of the year"
VOGUE SAYS: "Denim—for the way it looks, washes, tailors"
VOGUE SAYS: "Denim—for a look of tough, tidy elegance"
VOGUE SAYS: "Denim—for its cool price tag"
VOGUE SAYS: "Denim coat-dress—ready for beach or town"
VOGUE SAYS: "On-and-on denim—afternoon dress and bolero"
VOGUE SAYS: "The middy jacket in striped denim"

To sell summer accessories:

VOGUE SAYS: "Silk square—tied under a straw hat"
VOGUE SAYS: "Add a print scarf to another print"
VOGUE SAYS: "Add a shawl—for later in the day"
VOGUE SAYS: "Miniature beach umbrella—city accessory"
VOGUE SAYS: "Chalk jewellery—good summer idea"

To sell "New Beauty Needs":

VOGUE SAYS: "Try it on—a new beauty product"
VOGUE SAYS: "Try—one lipstick colour from two"
VOGUE SAYS: "Try on a new hair colour"
VOGUE SAYS: "Try a cast in bronze—liquid sun tan"
VOGUE SAYS: "The thicker eyebrow—news shaping up"
VOGUE SAYS: "The carefully delineated eye, the shadowed eyelid"
VOGUE SAYS: "Mascara swooped on—for night lights"
VOGUE SAYS: "Liquid eye shadow—natural-seeming"
VOGUE SAYS: "The eyebrow shaped like a circumflex—with eyebrow pencil"
VOGUE SAYS: "Liquid rouge—a brilliant emulsion"
VOGUE SAYS: "Memo for the nails—a bright nail polish"
VOGUE SAYS: "Longer, brushed-out hair"
VOGUE SAYS: "Lighter, clearer powder shades—new beauty need"
VOGUE SAYS: "Spray on a coiffure-control"
VOGUE SAYS: "Add *more* perfume for later in the day"
VOGUE SAYS: "The foot handsomely bared—for summer's illusion shoes"
VOGUE SAYS: "Hormone cream—for a beautiful complexion"

To sell fashions for the sun:

VOGUE SAYS: "Two-piece bathing suits with a one-piece look"
VOGUE SAYS: "White bathing suit—for what it does to a tan"
VOGUE SAYS: "Sunning suits—the last word in towelling"
VOGUE SAYS: "Pied prints—in full brilliance under the sun"

To sell summer shoes:

VOGUE SAYS: "Shoes—as individual as a dress"
VOGUE SAYS: "Cuban-heeled, halter-strapped slippers—with a city suit"
VOGUE SAYS: "Nylon mesh opera pumps—light as chiffon"
VOGUE SAYS: "Striped cotton shells—for country or commuting"
VOGUE SAYS: "Kidskin sandals—open practically all over"
VOGUE SAYS: "Roman sandals—classic beauty"

Maximilian designs in Great Lakes Mink



The Coquille . . new silhouette in Great Lakes pedigreed dark mink . . American ranch mink, the finest in the world.

Jewels — CARTIER

Charles of the Ritz

gives you a skin treatment within a sun lotion



Sun bronze

The only sun lotion containing Revenescence to counteract the drying effects of sun as your skin tans to golden smoothness.

Non-greasy, non-oily.

$2, $3.50 (plus tax)

Vogue
June, 1952

VOGUE incorporating Vanity Fair is published semi-monthly except for the months of January, June, July and December, when it is published monthly by The Condé Nast Publications Inc., Boston Post Road, Greenwich, Connecticut. Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscriptions $7.50 a year in U. S. A.

Vol. 119, No. 10
Whole No. 1890

NEIMAN-MARCUS

DALLAS

Fashion streaks in!

. . . and we let it go to our heads,
for there's great news there this season!
In the wake of women's acceptance
of haircoloring, comes a whole
new fashion concept.
ROUX's marvelous way
with striping or color-tipping
is a temptation few women can resist.
Buy a sleek streak or tint the ends
for a "back-from-the-Bahamas"
look. Your choice of ROUX
treatments — streak or full head.
We use ROUX Color Shampoo
according to directions.

Created exclusively for women

Custom Colognes

■ It's a familiar tune—a cologne smells wonderful in the bottle, but does it on you? Or, it smells divine on you, but does it last? And if it lasts, is it still true and pleasing to you, and yours, after hours of wear?

For the first time, Harriet Hubbard Ayer creates CUSTOM COLOGNES—*formulated specifically as colognes*—to answer yes to all of this. These are *not* the traditional dilutions of perfumes, that all too often suffer in the strenuous chemical process of transformation. CUSTOM COLOGNES were designed on pure cologne principles to meet all the specifications for beauty, quality and technical perfection:

WILL YOUR PRESENT COLOGNE MEET THESE TESTS?

The fragrance must last for hours and hours, truly all-day pleasure.

The true fragrance must remain uniform and unchanging as the day goes by.

The first whiff from the bottle must be "true," with no trace of alcohol.

There is no left-over unpleasant odor on you or your clothing, after hours or days of wear.

■ *FOUR PRE-TESTED FRAGRANCES*

Before being introduced, each CUSTOM COLOGNE was submitted to blind fragrance tests, against the fifteen most popular colognes in the United States. Each was an outstanding preference!

All cologne fragrances fall into one of four basic types. Harriet Hubbard Ayer offers a CUSTOM COLOGNE in each type, to satisfy the personal preference of every cologne user. They are labeled without nonsense to make it easy for you to choose the type you wish. There is no nonsense about the price, either, 1.00 and 2.00. Cologne Sticks, 1.00, all plus tax, wherever Harriet Hubbard Ayer preparations are sold.



HARRIET HUBBARD AYER • 390 PARK AVENUE • NEW YORK 22, NEW YORK

who want more than brief fragrance

by HARRIET HUBBARD Ayer

Hat by Mr. John

to send your spirits winging



a new and exciting form of Lavender

Now—this delightfully feminine fragrance in solid form. . . . Yardley's superb English Lavender Purse Stick maintains the full strength of its fragrance to the last ice-green stroke . . . applies at a touch in any temperature—$1.75.

YARDLEY

Lavender is a day-long fragrance. Use it lavishly in these forms, too: English Lavender, from $1.75; English Lavender Soap (box of three, $1.35; bath size, 75c a tablet); Dusting Powder, $1.65. All prices plus tax.

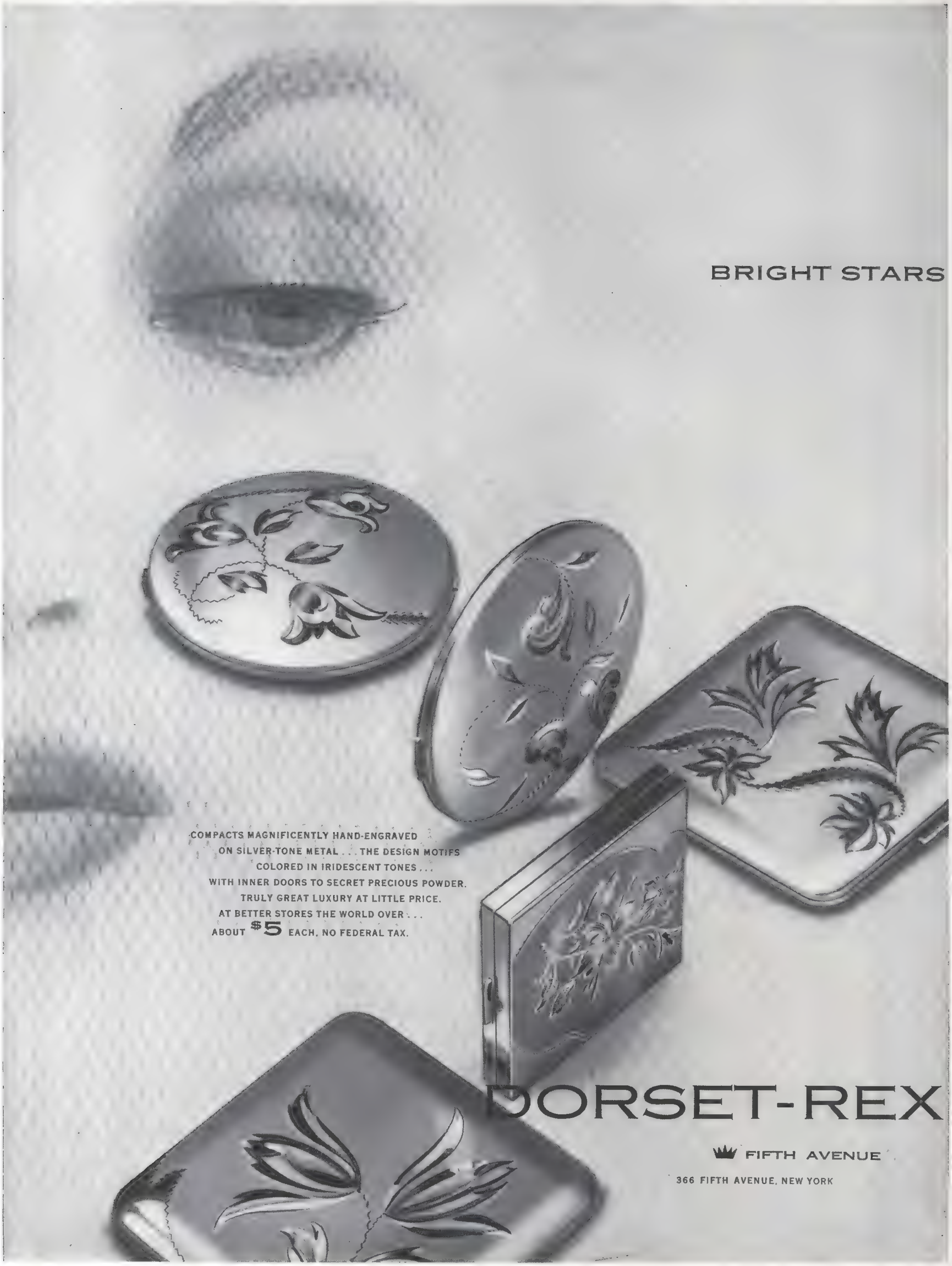
Yardley products for America are created in England and finished in the U.S.A. from the original English formulae, combining imported and domestic ingredients. Yardley of London, Inc., 620 Fifth Avenue, New York City

Gown by **Cahill Ltd.**
of Beverly Hills in the
most enchanting fabric
the bride can wear

william WINKLER'S nylon* tul

*loomed of DuPont nylon

Winkler fabrics are available at fine stores everywhere. For the store nearest you, write William Winkler Inc. 366 5th Avenue, New York


BRIGHT STARS
COMPACTS MAGNIFICENTLY HAND-ENGRAVED
ON SILVER-TONE METAL . . . THE DESIGN MOTIFS
COLORED IN IRIDESCENT TONES . . .
WITH INNER DOORS TO SECRET PRECIOUS POWDER.
TRULY GREAT LUXURY AT LITTLE PRICE.
AT BETTER STORES THE WORLD OVER . . .
ABOUT $5 EACH, NO FEDERAL TAX.
DORSET-REX
FIFTH AVENUE
366 FIFTH AVENUE, NEW YORK

Imperial

BY CHRYSLER

More and more the registry of its owners is a page from the Blue Book of your community... the people you know who can afford any automobile in the world. Perhaps never before in history has any motor car expressed so well the truly discriminating point of view. In the Imperial by Chrysler is taste and beauty and quality that set new standards for America's fine cars.



The Finest Car
America Has Yet Produced!

FREE!
Gift Boxes
Gift Cards

ACTUALLY, next to Christmas, June is the greatest Men's Gift Season of the year. On Father's Day (June 15) we honor our fathers, real, step or in-law. Grammar, high, prep school and college graduations occur throughout the month. So do Weddings, when custom suggests gifts for grooms, best men and ushers. In addition, there's June's annual crop of Wedding Anniversaries, Birthdays, and the many occasions for remembering your loved ones in the Armed Forces.



Coming: The Greatest Gift Show on Earth!

Hickok and fine stores everywhere are holding gift shows this month. Premiere showings of the most comprehensive collection of Hickok Men's Gifts ever assembled will be displayed to help simplify your gift selection. With expert gift counselors in attendance, and with free gift wrappings and cards for the asking, every courtesy and service will be extended to make your shopping the pleasure it should be.

Why Gifts by Hickok?

More men wear Hickok accessories than any other kind. On the right you will find the style, quality and type of practical and personal gifts which almost a half-century of experience has taught us men want most. And the prices are all conservative ...enough to show you care, never enough to label you extravagant.

*PRICES PLUS FEDERAL TAX

Copyright 1952, Hickok Mfg. Co., Rochester, N. Y.

NOW SHOWING
AT FINE STORES EVERYWHERE

TO MAKE YOUR
HICKOK
FEATURING THE GREATEST COLLECTION

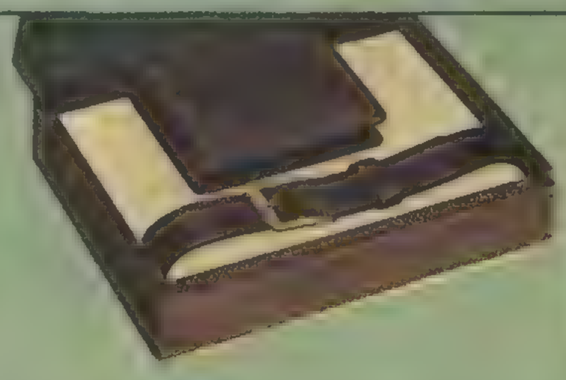
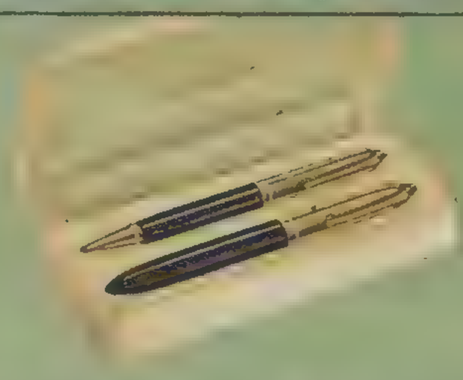
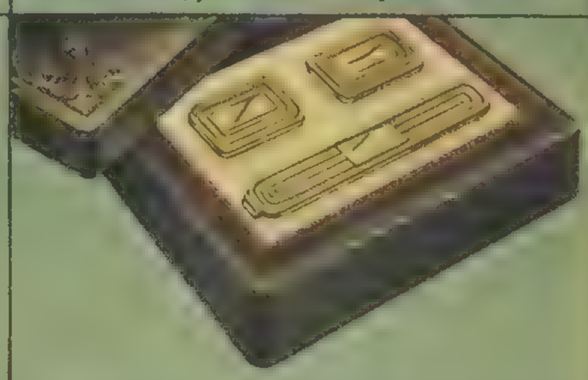
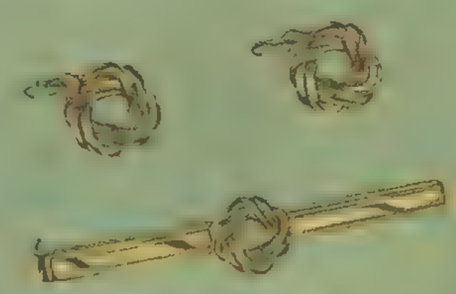
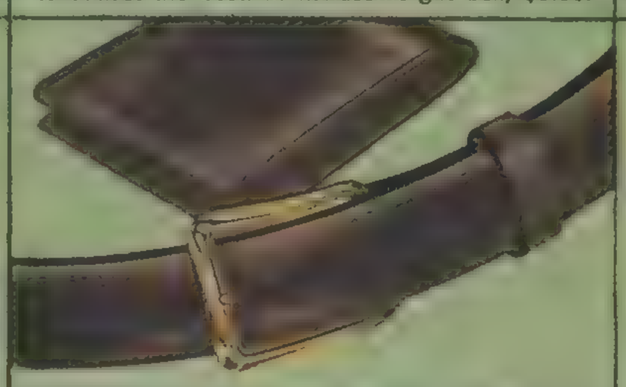
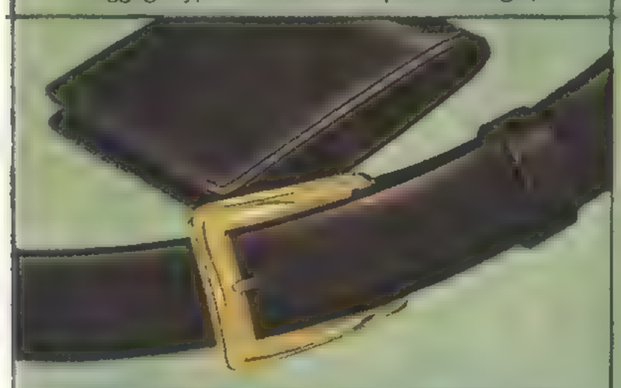
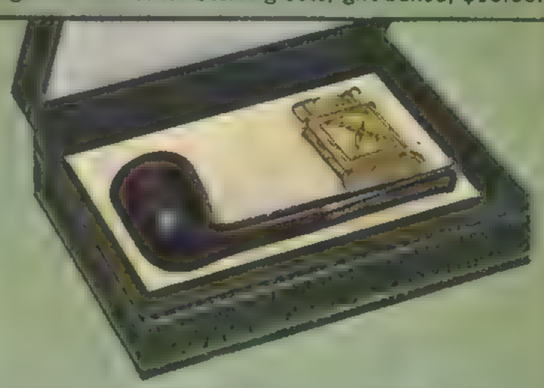
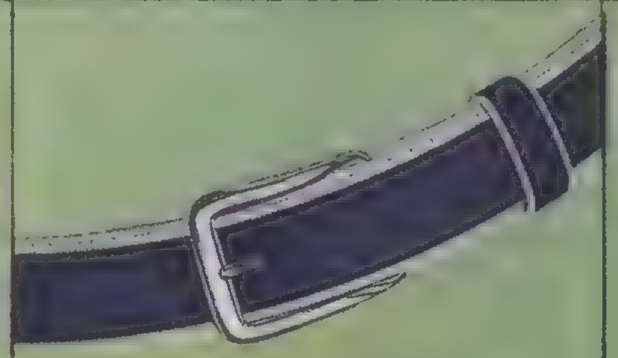
SUNDAY	MONDAY	TUESDAY
Crocodile Jewelry Set Gold-tone Edging. Matching Belt and Buckle. Set, in leather gift box, $20.00.*	Luxurious, roomy zippered California Saddle Leather Men's Toilet Kit, Waterproof Lining, $9.95.*	Matching Tie Bar, Links and Lighter plus fine Pipe of imported Briar. Set, gift-boxed, $15.00.*
Imported Alligator Wallet, with Pass Case, Secret Pocket, $10.00. Alligator Belt, also in Blue, $12.50.*	Nassau Initial Jewelry Set. Matching Buckle on Sculptured Saddle Leather Belt. Set, boxed, $10.00.*	California Saddle Leather Belt, Contour design, $2.50. New Matching Stitchless Wallet, $7.50.*
Fraternal Jewelry Set. Tie Bar, $2.50. Cuff Links, $3.50. Set, $6.00*. Other fraternal emblems also available.	Top-grain Cowhide, Pocket-size Fitted Toiletry Kit, $5.95. Brush Toiletry Kit, Completely Fitted, $5.95.	Goatskin Wallet with His Initial. Matching Belt with Initial Buckle. The set, gift-boxed, $10.00.*
Smoke-Grey Dress Set, $5.00. Black Satin Suspenders, $2.50. Black imported Morocco Wallet, $5.00.*	Molded Cowhide Belt, in Brown, Black, Mahogany, $2.50. Twin Profile Initial Buckle, $2.00. Set, $4.50.	Natural Pigskin Secretary with Card Case and Refill Note Pad, $7.50. Matching Key Case, $3.50.*
Babygator Cowhide Wallet with Secret Pocket, $5.00. Babygator Belt, with Two-tone Initial Buckle, $3.50.*	Aged, imported Briar Pipe with Patented Filter, that cools the smoke, eliminates tongue bite, $3.50.	Handsome Tie Bar, with Ruby-colored Stones, $2.50. Matching Cuff Links, $2.50. Set, $5.00.*

GIFT SHOPPING EASY

GIFT SHOW

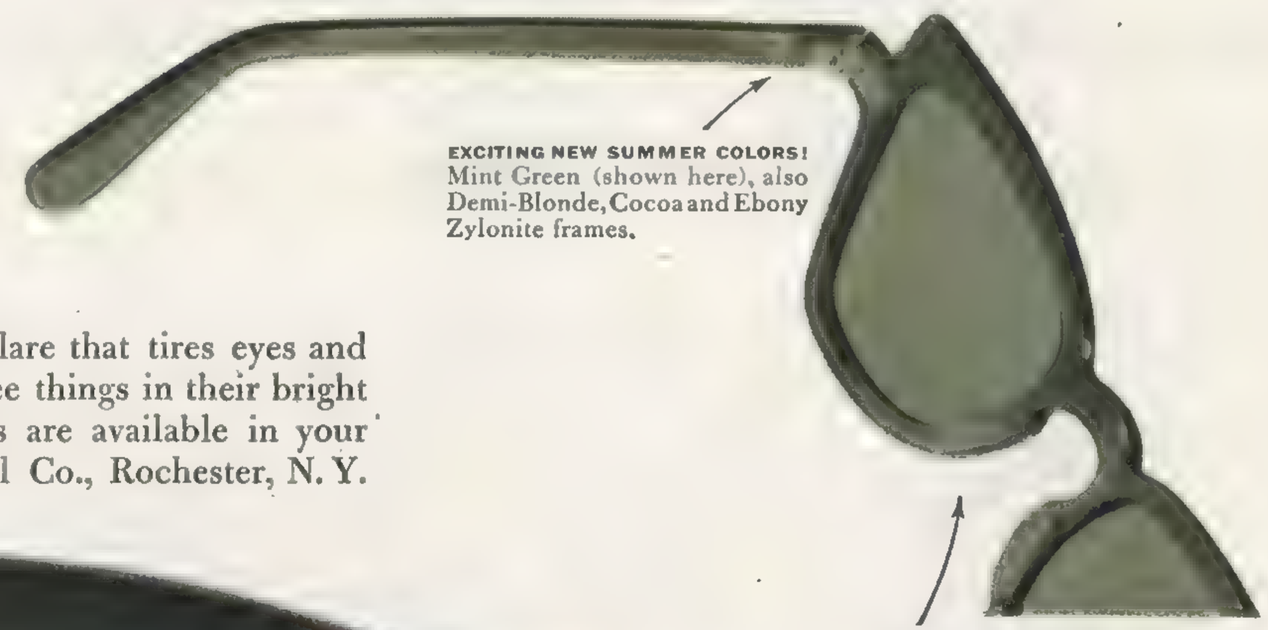
OF MEN'S GIFTS EVER ASSEMBLED FOR...

FATHER'S DAY (June 15) GRADUATIONS
BIRTHDAYS ANNIVERSARIES GROOMS
BEST MEN USHERS SERVICE MEN

WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
 Wallet, imported Leather, Secret Pocket, $3.50. Molded Pattern Wallet, imported Leather, $3.50.*	 New Dome design belt—Imported Pigskin—Mahogany or Natural — Handsome Gold-toned Buckle, $3.50.	 Horse's Head Tie Bar, Cuff Links. Matching Cigarette Lighter, Pen and Pencil. Set, gift-boxed, $17.50.*	 This Hickok Twin Initial Ascot Tie Guard, seems to float on the tie, yet holds it neatly centered. $2.50.*
 Fishing Ensemble. Casting Rod Tie Bar, Bass Cuff Links and Lighter. Set, gift-boxed, $12.50.*	 Basketweave Goatskin Wallet with Secret Pocket, Card Case. Matching Saddle Leather Belt, gift-boxed, $7.00.*	 Smooth-writing Hickok Pen and Pencil Set, made to outlast the best. In handsome gift box, $5.00.	 Handsome Tie Bar and Cuff Links in this imported Florentine Tooled Leather Jewel Box. Set, $10.00.*
 Zippered Toiletry Kit, Top-grain Cowhide. With Luggage type corners. Waterproof Lining. $7.95.	 Smart 18K gold-plate Square Knot Tie Bar, $2.50. Matching Square Knot Cuff Links, $2.50. Set, $5.00.*	 Sculptured Goatskin Wallet with Secret Pocket, Card Case, $5.00. Matching Saddle Leather Belt, $2.50.*	 Sterling Casting Rod Tie Bar, Fish Fly Links. Also Hunting, Golf and other Sterling sets, gift-boxed, $10.00.*
 Shell Cordovan Belt, $5.00. Cowhide Wallet to Match, Pass Case, Secret Pocket, $7.50.*	 Golfer's Ensemble. Sport and Dress Jewelry Sets, Key Chain and Lighter. Beautifully boxed, $25.00.*	 Men's Manicure Kit. Handsome Leather Zipper Case contains everything for his manicure needs, $10.95.*	 Sportsman's Lighter and Pipe of imported Briar ... smokes cool and sweet from the start. Set, $12.50.*
 Sportsman's Hunting Ensemble. Tie Bar, Links, Buckle and Lighter. Set, gift-boxed, $15.00.*	 Handsome Suede Cowhide Sport Belt, Blue with White Trim. Also in Brown with contrasting trim, $2.50	HICKOK GIFT SHOW HICKOK *Makers of World Famous Hickok Belts*	

Ray-Ban *Sun Glasses...*
Sun Hat **by Lilly Daché**

You're an eyeful in those new Ray-Ban Sun Glasses! So smart, so jaunty, Lilly Daché created that special hat just to go with them! You face the sun bravely and in high style, because Bausch & Lomb special precision-ground Ray-Ban lenses screen out the glare that tires eyes and makes crow's-feet. Yet you still see things in their bright true colors. Ray-Ban Sun Glasses are available in your locality. Bausch & Lomb Optical Co., Rochester, N. Y.



EXCITING NEW SUMMER COLORS! Mint Green (shown here), also Demi-Blonde, Cocoa and Ebony Zylonite frames.

RAY-BAN OPTICAL GLASS scientifically screens out sun glare. Ground and polished with the same care and accuracy as prescription lenses.

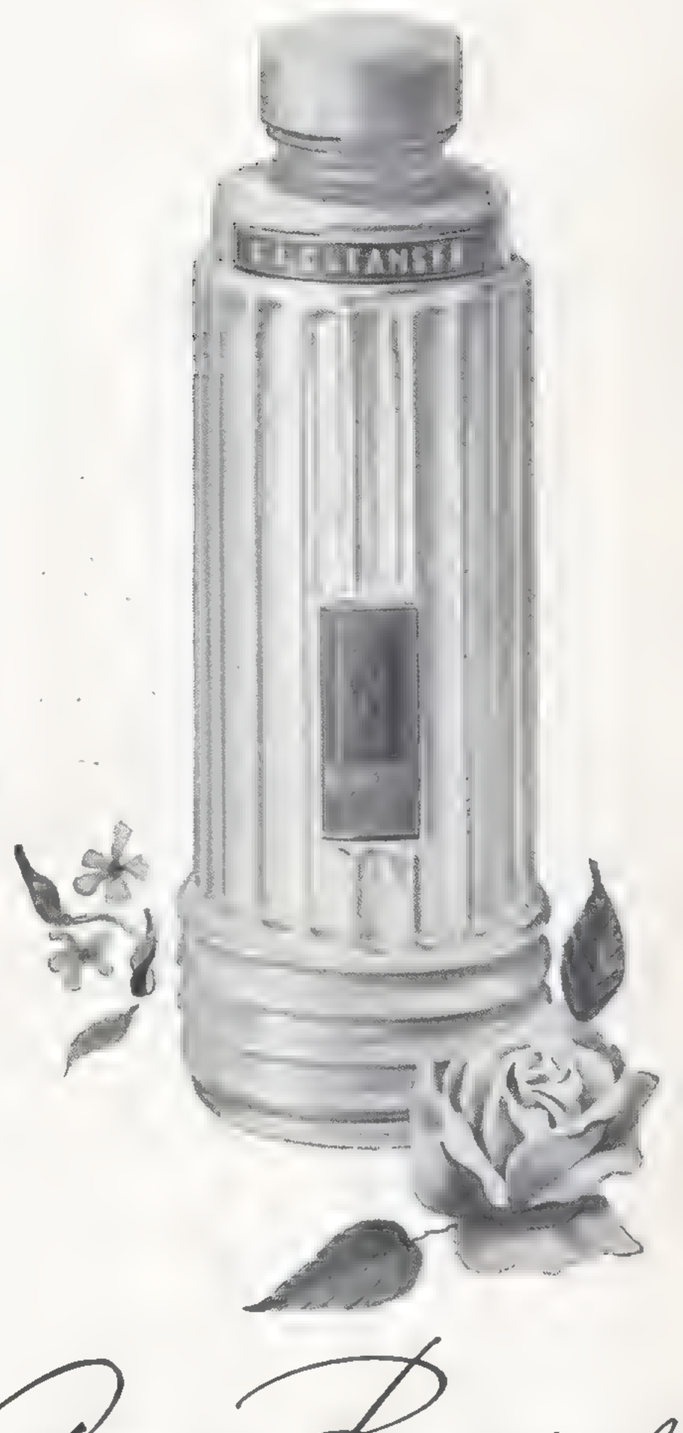


If you wear glasses, or need them, you can have Ray-Ban lenses in Orthogon single vision or Orthogon bifocal types ground to your individual prescription. Consult your Optometrist, Ophthalmologist or Optician for eye care.

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bottle
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that brought me
new complexion beauty
in seconds!



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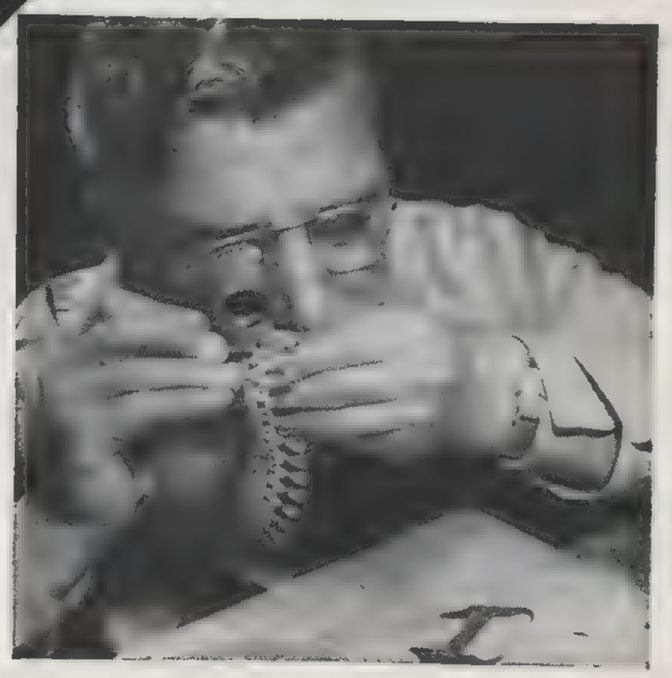


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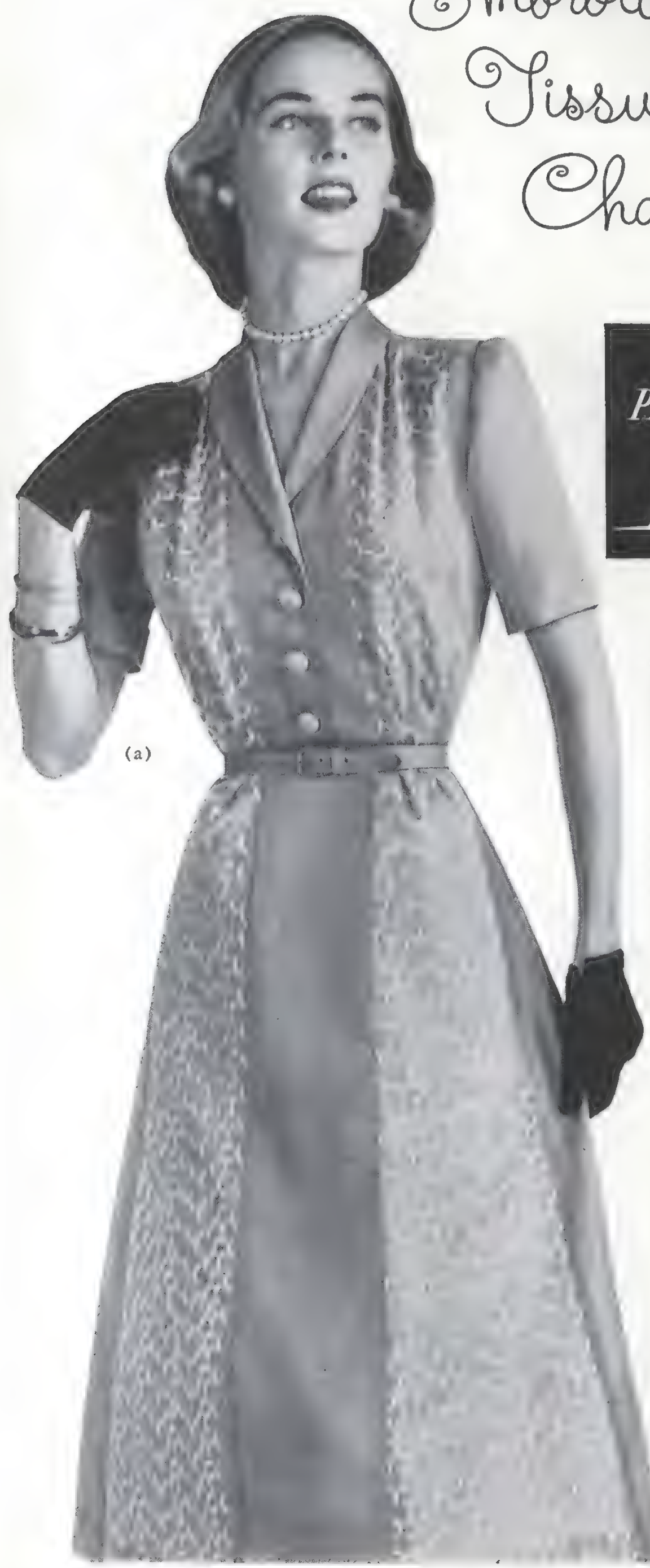
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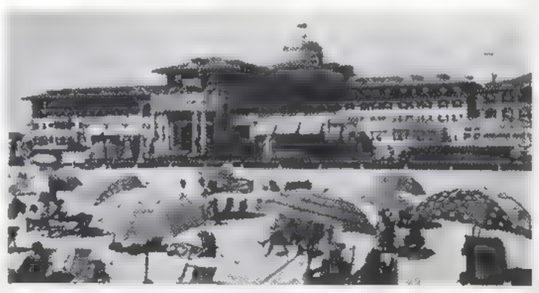
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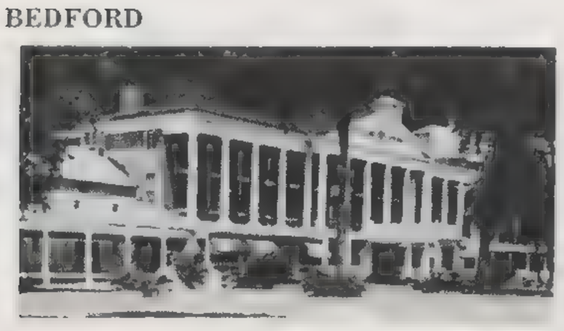
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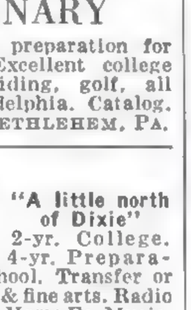
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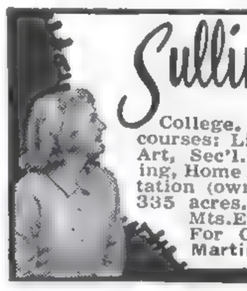
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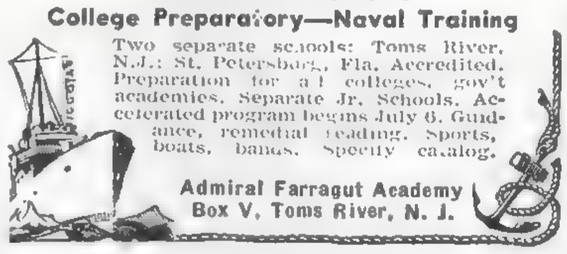
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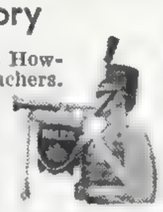
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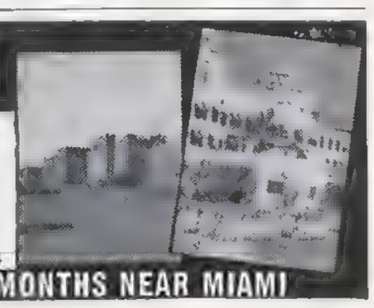


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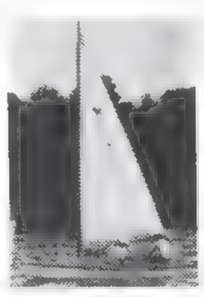
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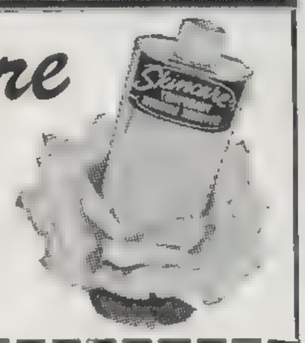
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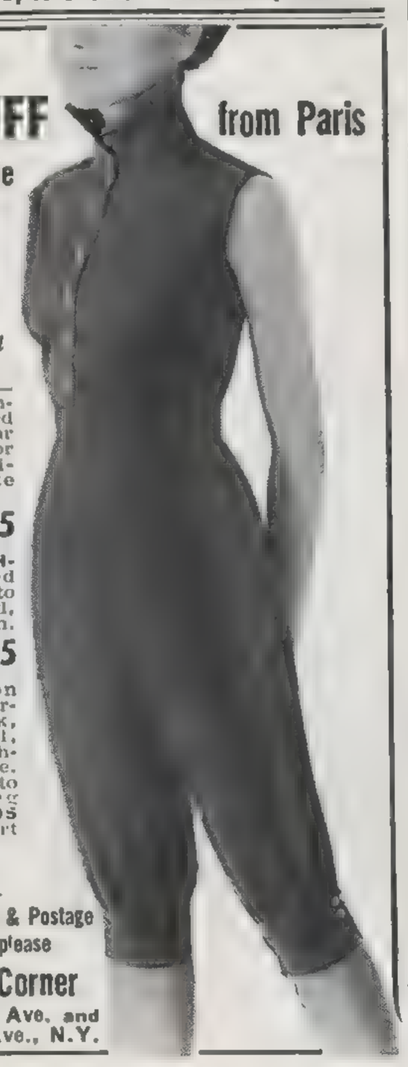
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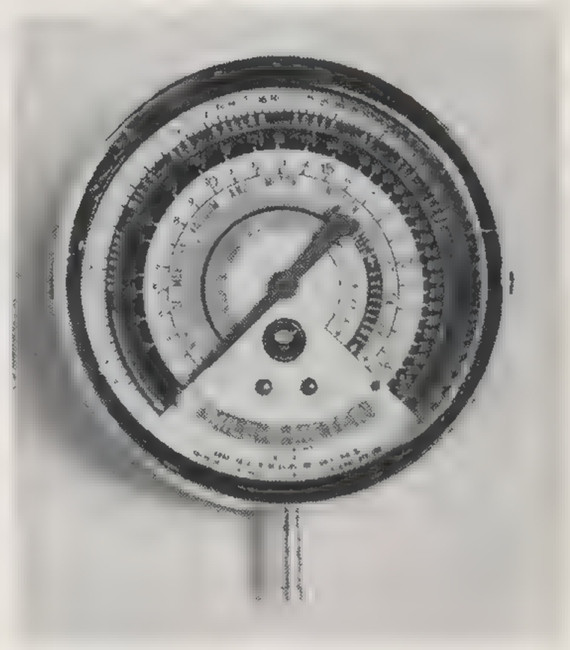


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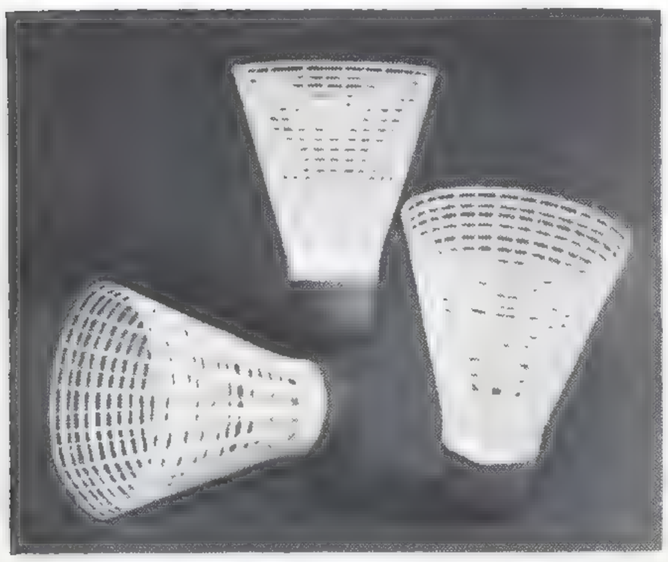
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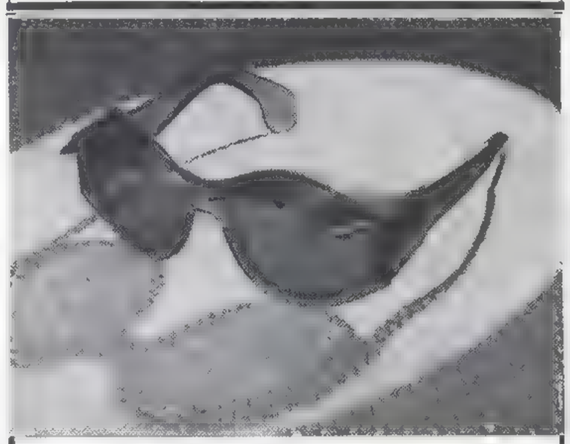
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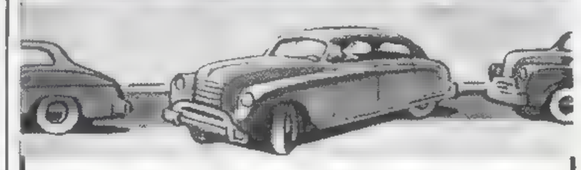
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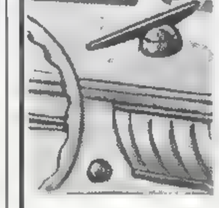
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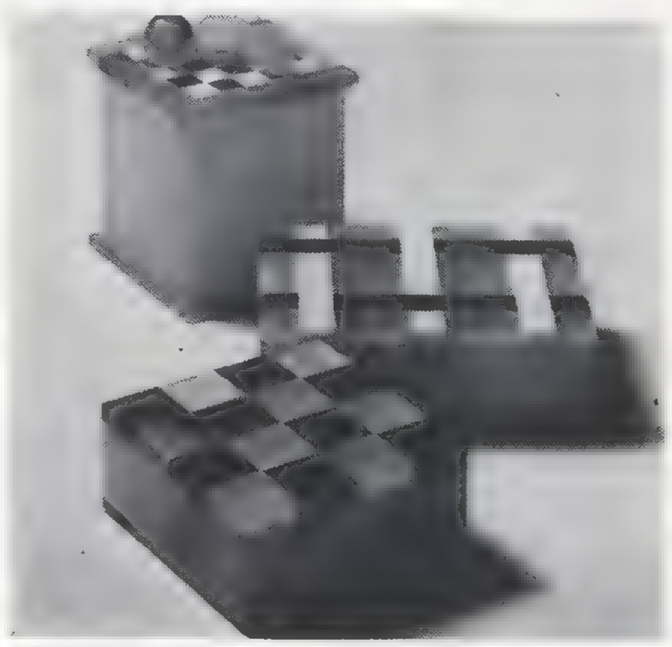
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SHOP



Left: Housing for kitchen matches —a chrome-finished brass frame that slips over the whole box. For a hostess? $3.95 ppd., Eunice Novelties, Box 41, Rego Park, N. Y.

Below: Alabaster, inlaid with agate —fabulous new cigarette boxes from Italy. Finds at $7.50, $7.50, $6, reading from top down. Doni Donovan, 748 Madison Ave., N. Y.



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SLIPON SHAPE *NEW*

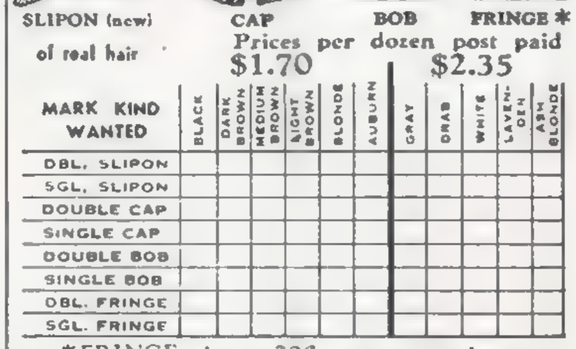
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Below: For keeping food hot—vigil lights in iron tripods. In red, blue, yellow, green—smells like pine. Each, $3.35 ppd. From Chet Studios, Middlebury, Connecticut.



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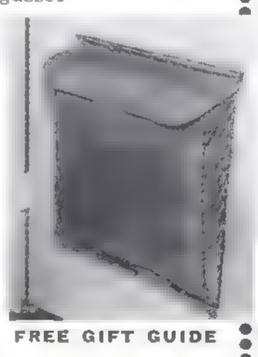
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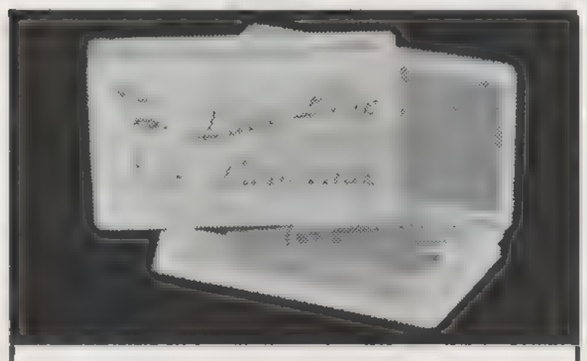
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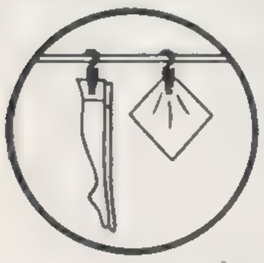
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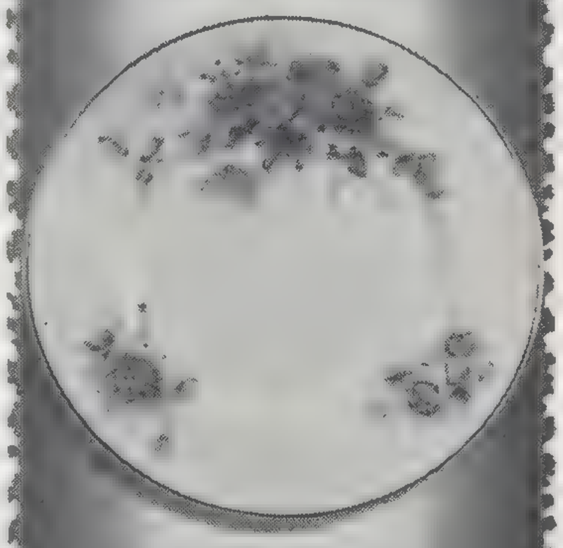
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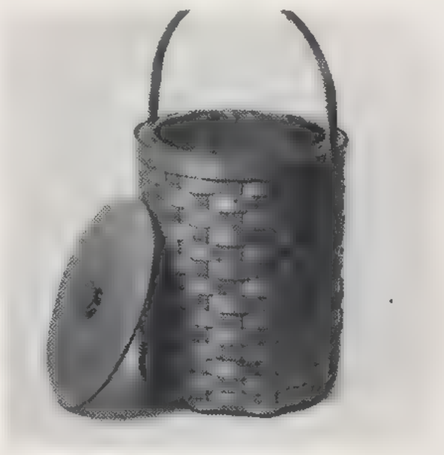
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HOUND

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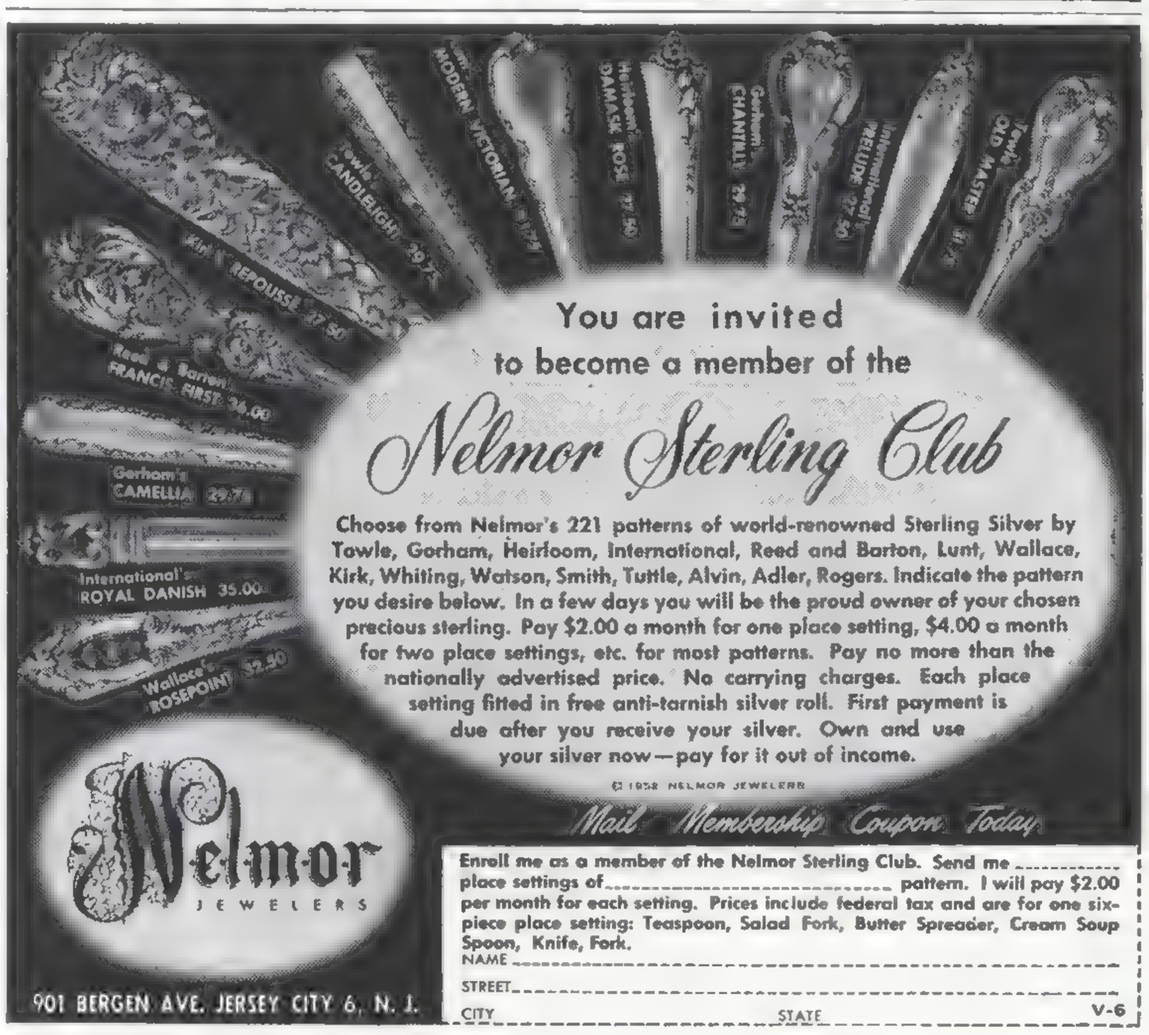
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JUNE, 1952

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RUTLEDGE

COVER: A dress all colour and cut, and practically all-occasion—a fine example of what this summer's fashion dollar can buy. By B. H. Wragge in peacock-blue slubbed silk, cut with Wragge's new poncho neckline, $50. Bonwit Teller; Garfinckel's; Hudson's; Neiman-Marcus. The Schreiner jewellery, and the Echo stole, in wool lined with white chiffon, also at Bonwit Teller. Make-up: Pond's "Honey" lipstick and "Tawny Angel" Angel Face.



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VOGUE'S EYE VIEW OF

THE NEW MONEY MANNERS



RUTLEDGE

What is the girl doing? The girl is helping the man to pay the bill. Is that good? Yes, that is good,
because the bill gets paid. Is it romantic? No it is not romantic by traditional standards,
but it may be a prophetic gesture of a *new* romanticism
that is still evolving; which is why the money is being passed *under* the table.
Why can't the man pay all the bill? Because he hasn't enough money.
But between them they have enough money? Yes, between them they have enough money.
When they get married, will she still help to pay the bills . . . the rent, the food?
Very likely, as 48% of the married women are working.
Does he mind that she is helping him pay the bill? A little, particularly if he is over twenty-five . . .
he can't argue it logically, but he doesn't really like it. Is she a clever girl? She had better be.
It is a delicate situation, but soon it may become a gracefully established pattern.
What are the man and the girl talking about? Many things, and among them, money.
Money!!! Isn't it vulgar to talk about money? Not any more.
It would be an affectation (vulgar) *not* to talk about money these days; about prices, rent, the
Marshall Plan, investments, income tax, incomes, savings,
and the current value of the dollar. The girl is the opposite of a money-snob.
If she is wearing a dress (from this issue) and somebody says it is pretty,
she will say "Thank you," and she may add, "and it was only $15!"
What will the man say to that? He may only say "hmmm," but it could start a whole train of thought.
About what? About how two could live as cheaply as one if she can look as pretty as that for $15.
But isn't that just like saying "Oh, do you *like* it? I cooked it myself!"
Yes, it is just like that. *Everything* doesn't change.





This issue is celebrating the new fashion dollar. Not the rent dollar, or the food dollar, or the travel or entertainment dollar, but the sound new fashion dollar, and what it can buy this summer. What it can buy is considerable, which is more than can be said of *some* dollars.

What it buys is more fashion. For fashion is an idea—and it *is* still possible to give more idea for the same money. The remarkable thing is, *not* that you can buy a summer dress for $15 or $8 or $25 (you always could), but that this summer these dollars buy a dress you would want *before* you looked at the price tag. The shapely, cool, consequential fashion that makes summer sense (and eyes turn). These dresses don't have to sell themselves by price . . . the price is incidental (much obliged, though) to the fashion. Example: eyes left, $15.

Or $20 or $8 will buy you a cool sum of fashion this summer. Included in the fashion, *and* in the price: this year's newly-revised materials; the deeply corrugated piqués, the urban silky cottons (*how* they shine and shape up), the denims, now playing many (any) rôles, and some of them quite daring. Importantly included: the high-potential in these clothes . . . in the careful, simple (not so simple really) cut of them, that attracts irresistibly your most expensive accessories, and is so at home with them that you won't even register the fact that your belt cost twice as much as your dress. These summer fashions *are* fashions and could ably round out any price-no-object wardrobe. These just happen to be wearing the prettiest price tag in years.

Opposite: The fashion dollar's catch: the new deep, cord-wrapped waist, the widened V, the self-spreading skirt (that floats but doesn't bounce), of silky-looking navy-blue cotton. Yes, but how *much?* $15. Saks Fifth; The Dayton Co.; Frost Bros. We added taupe Kislav gloves, "Flower Mode's" dark red shaggy silk carnation.



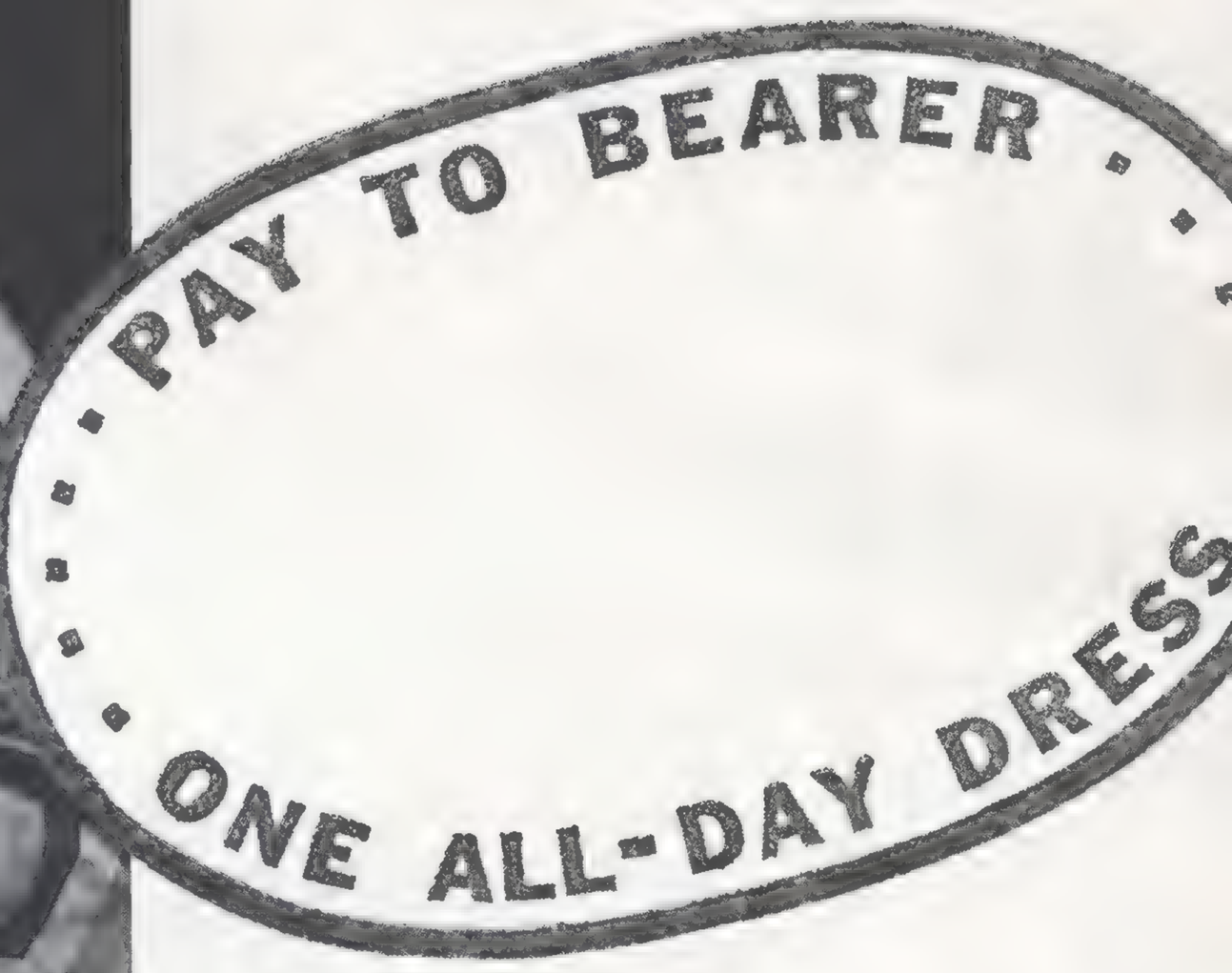
Left: Entirely the right dress
for the following: beach, little dinner,
a scorching day in town. We've added a new belt
of beige cowhide (by Thea); a necklace that's a river
of metal links enamelled a flashing white.
Dress, about $20. This and the necklace, at Bergdorf Goodman.
Right: The dress for most days, all summer.
Narrow, sleeveless; the neckline a banded V. By Lotte,
in Lonsdale piqué; about $15. We've tied a silk scarf under
Betmar's straw shadow. Dress, hat: Henri Bendel.
Both dresses: also at Hudson's;
Hutzler's; I. Magnin.


PIQUÉ
ROUTLEDGE





RUTLEDGE



What's wanted *is* . . . a dress that can accept summer's spur-of-the-moment invitations. That can take on calibre with a shift in accessories; look any price, and cost next to nothing. Herewith: what your fashion dollar buys to those specifications.
Opposite: All-day version of the shirt and skirt. Satiny-stripes (sharp enough to cut the humidity); red and blue quickening a white shirt of a Guild cotton; $8. Big red skirt of Lonsdale piqué, about $15. By John Miller. Crocheted straw hat by Madcaps. Both, Saks Fifth. Shirt, skirt, also L. S. Ayres; Neiman-Marcus. Leather cord-tied belt (fits all sizes) by Ruza. Wear-Right piqué gloves.
Left, above: All-day version of the nipper dress; in sheer silky cotton, striped with its own spectrum of semi-precious colours. Cool as cloth and cut can make it. For later in the day; off with the hat, add a shawl. By Fleischman of California, of Fuller fabric. About $13. Madcaps salad-bowl hat, $4. Embroidered straw bag. All, Lord & Taylor. Dress, also at Joseph Magnin.
Left, below: All-day dress, city edition; sharply drawn in black ink and Chinese-white piqué. Cool, city lines, dittoed by shiny buttons. By Lynbrook, of Lonsdale black Pima cotton. $15, if you please. Lord & Taylor; Neiman-Marcus.




JUNE STATEMENT
Left: We think it has terrific elegance—white shirting
worn this way in town. We've added a good two inches
of belt; tied a black silk square under the straw hat.
Dress by Junior First, in cotton striped with red and black.
Sizes 9 to 15. About $15. Peck & Peck; Younkers;
I. Magnin. Betmar hat, Peck & Peck.
Right: We think it's all a good idea—the white piqué coat-dress,
fizzy hat, chalk jewellery. And the long, cool drink.
(It's a "Sea Breeze"; see page 97.) Dress by Sportwhirl,
$23. Turban by Sally V, $13. Pond lily earrings, $8
plus tax. All, Bloomingdale's. Dress also at
Gimbels, Phila.; Woolf Brothers.
CITY WHITE



RUTLEDGE


CASH IN
BLACK AND



Above: Black. Piqué. Sleeved. A what-more-could-you-ask dress, for a cool $23. By Madeleine Fauth, in sizes 7 to 15. Cartwheel by Sally V. Both, Bonwit Teller. Dress also, The Blum Store; Famous-Barr.
Opposite: White—spent a whole new way: a five-o'clock costume that's fresh as white mint; a midday costume when the weather's really warm. Piqué dress, $18. The belt's our own: wax-white kid. Piqué sailor beret by Betmar, $6. Dress and hat at Lord & Taylor. Dress, also Hutzler's; J. W. Robinson. Miniature beach umbrella (the cover, of Celanese acetate), from Uncle Sam. The bracelet, a remarkable bit, made by hand, of gold-washed silver. About $20 plus tax, at Art Smith.

RUTLEDGE



1



2



3



4



5



6



7



8



9



10

1. For $17, a pale blue cotton dress printed in black and white. (Not the belt—that's ours.) By Lotte of Ameritex cotton; at Altman. Bib necklace by La Tausca.

2. For $18: black piqué, Empire-waisted and V-necked; white-striped tie in pocket. Sizes 7 to 15; Bonwit Teller.

3. Tagged $23, a bare dress, and a bare jacket. Dress of black piqué; jacket of black-striped white piqué. Sizes 7 to 15, at Milgrim.

4. And this is what $17 buys: grey, black, and white striped halter dress with a linen cummerbund. (Cited: the bracelet.) By Lotte of Ameritex cotton, at Saks Fifth.

5. For $10, a black and white corded piqué middy. For $12, black boxer shorts of Hope Skillman piqué. Both, Haymaker. For $6, a wax-white belt by Criterion. All, Henri Bendel.

6. Your $13 gets a white cotton shirting shirtwaist dress, stitched in pink and belted in pink patent leather. By Jo Collins in sizes 9 to 15. Calfskin handbag by Lou Goldsmith; $8 plus tax. Both, Franklin Simon.

7. For $18, a white piqué coat dress buttoned in black—the belt is added. In sizes 7 to 15. Silk polka-dot pillbox, a John Frederics Charmer; $13. Both at Peck & Peck.

8. Found, for $13, a navy-blue sheath piped in white piqué. By Lampl of Springmaid broadcloth; from Peck & Peck.

9. For $9, a one-piece white piqué tennis suit. By Korday of a Fuller fabric; at Peck & Peck. Tennis shoes; Keds.

10. And $13 gets a many-coloured dress of sheer cotton broadcloth. By Jr. First in sizes 9 to 15, at Bonwit Teller. Added: a belt, a gilt bib necklace by Blancine.


GOOD FOOD

FOR MORE THAN 90 DAYS . . . SILKY COTTONS . . .

Left: A silky, sibilant dress—and it's cotton, black cotton twill with a fine screen of white dots. One of the welcome new wrap-around dresses, it's for more than summer alone; can be a little-evening dress six months of the year. By Claire McCardell, about $20. Lord & Taylor; Hutzler's; I. Magnin. Long rhinestone earrings, by Mosell.

Right: Marvellously silky—almost like a sari—a tissue cotton plaid that can also be worn for little evenings both sides of summer. Bodice. $4. Full skirt, $6. Both by Korday in Dan River cotton. Best's; Younkers; Thalhimers. Necklace, by Schwab, at Best's.







CERTIFIED

CITY DENIM



RUTLEDGE

The city's just *one* place where denim's appreciated;
for the way it looks, washes, tailors
(and stays that way), and for its cool price tag.
Above, left: In town, with dark accessories, it's
a 6 o'clock denim. (With *no* accessories, it's a
beach denim.) Navy blue and white, with a tall,
dark fascia. By Lotte, $15. Saks Fifth.
Above, right: For a *very* hot day in town: a grey
wrap-around of Cone denim, piped in pink.
(We add a patent leather belt.) By Queen Make, $9.
Satin-bound burlap hat; John Frederics Charmer,
$11. At Altman. Bag by Ronay.
Right: On-and-on denim: checked afternoon dress,
and bolero which peels off (for the evening)
to show a strapless white broadcloth top.
By H. & D., $30. At Bendel's Young-Timers.
Opposite: The middy-jacket (after Givenchy) of
Striped Cone denim, $11. Over a black sheath of
Springmaid broadcloth, $11. Costume, by Loomtogs.
Saks Fifth; Famous-Barr. All gloves, Dawnelle.



CERTIFIED

Left: Tagged at $9—a denim coat-dress cut
to look like a skirt-and-shirt, ready for beach or town.
We've added one punch line—a white waist garter.
Dress in Cone denim; by Queen Make, at Altman;
Carson Pirie Scott; J. P. Allen.
Stockings, Van Raalte's "Holiday." I. Miller shoes.
Right: Tagged at about $20—this look of tough,
tidy elegance. White Cone denim striped with red
and black. Each sleeve has a knitted black turtle neck.
By H. & D., in sizes 7 to 15. Jay Thorpe;
Garfinckel's; I. Magnin. Bienen-Davis bag.

CITY DENIM



WHOSE SHOES?



1

Clue: they're all worn by the same woman. Clue: the same week end, same season. Clue: in the city and out of it. You'll find the answer by turning this page upside down. **1.** Mid-morning, and she's wearing, with a city suit, the Cuban-heeled, halter-strapped slippers she has in mind for her printed Shantung, later. Black suède, toed or toe-less, by Ferragamo, $28; calfskin bag, by Jana, $25 plus tax. All, Lord & Taylor. **2.** She's sharing a table at Maud Chez Elle; her nylon mesh opera pumps (as light as her black chiffon dress) are by Laird Schober, $16. Arnold Constable; Wanamaker's, Phila. Gold tassels, ring-tied: David Webb. *Stockings,* this page, by Holeproof. **3.** For cocktails on the terrace, she wears her pink sateen dress, pale pink kidskin sandals, open practically all over, with the straps looped into an asterisk in front; very high heels. In Allied Kidskin; $23. De Rosa bracelet. All, Saks Fifth. Portuguese stool, Wm. Freeman. **4.** For *this*—with black or white piqué—black and white cotton shells with red leather Louis heels. By Capezio in Hope Skillman fabric. $13. Bonwit Teller; I. Magnin. Wicker bag from Italy, imported by Josef. $11 plus tax. Jay Thorpe. *Stockings,* this page: Munsingwear.

Answer: She's a Vogue reader. She's on to the new idea about shoes: they can be as individual as a dress.



2



3



4

HORST

THE FASHION IN BEAUTY:

A THICKER EYEBROW

The eyebrow is constantly shaped by all the emotions. And, occasionally, too, by fashion. Fashion is busy now, drawing in a heavier, a pointedly heavier brow—a bold circumflex accent to beautiful eyes. This changes the whole look of the face and its make-up. It's Today; it's a farewell to Yesterday, and the skinny, plucked brow that gave the beauties of the past a constant look of frozen surprise. The luxuriant eyebrow might seem, in size, little change; but it is actually, in effect, enormous. And this little, enormous change illustrates as much as anything could—how one generation's dream of beauty is another's yak. The tweezed-away eyebrow with the narrow line of crayon in an artificial semicircle seems as oddly funny as knee-high hems and grossly-padded shoulders. . . . The new brow looks "natural," but may be the result of great artifice. It can be arranged, with eyebrow pencil, no matter what nature really had in mind about the matter. Just as easily arranged as the other new facets of contemporary make-up: The carefully delineated eye, the shadowed lid, the lashes brushed into a new dimension of colour and length by mascara. The mouth, with the upper lip a very curved or pointed bow, its line brushed *up* past the natural corner of the mouth. And the cared-for complexion dusted over with a powder in one of the new lighter and clearer shades that give a cleaner and sharper outline to the face. Here, the face looks smaller, more delicate, in its wreath of longer, brushed-out hair.



NEPO



The thickness, the point,
can be drawn on
with eyebrow pencils.

A naturally thick eyebrow can become a circumflex with just a little pointing up by pencil and tweezer. But if the brow is sparse (or, as a penalty of past fashion, has been plucked so much it won't grow any more), then the circumflex can be drawn on—with repeated feathery strokes of two pencils: light brown with dark; or brown with black. A bolder method, for night lights: mascara, stroked on with a paint brush.



THE FASHION IN BEAUTY FOLLOWS THE FASHIONS YOU WEAR

Longer, wider necklines expose a larger area of beautiful complexion.

More of you shows. That's what sums up the new fashions; that's what is influencing new treatments for beauty. These three areas of fashion are the show-offs: *one*, the neckline (which is so much more than that—it might even reveal the whole complexion from shoulder to shoulder, and from ear to bosom); *two*, the waistline (which is usually now not a line—but a wide span of dent); and, *three*, the foot (which is being handsomely bared by shoes and stockings that are very little more than illusions).

So complexion care will now start way down on the chest. The richest creams and skillful massage can spread their smoothness from there, up to the forehead. If the throat needs special attention, there are special formulas: Frances Denney "Neck and Contour Blend" is a much-used standby. If the skin is showing the first faint crinkles that come after thirty, the consistent use of a hormone cream (perhaps Dorothy Gray's good mixture) will often show a noticeable improvement after a few weeks. And there is a new specific, aptly named "Neckline," to help firm this area.

So the waist must now be at its smallest dimension. A strict diet is the quickest whittler, always. Most new diet menus are high in protein, rich in a variety of fruits and vegetables. Exercise is the good companion of a good diet, and there is one, just for the waist, that helps dissolve inches with wonderful success. To do it: sit on the floor, and spread the feet apart. Then touch the left hand to the right foot; return to the sitting position and touch the right hand to the left foot. Repeat at least twenty-five times. Then from the same sitting position touch the forehead to the right knee; sit up; then touch the forehead to the left knee. Repeat at least twenty-five times.

So now the complexion of the foot is important—and needs as much pampering as the face. It deserves a nightly treat of a good skin cream. There's a new blend of rich oils and vitamins—Coty's "Vitamin A D Complex"—that has especially softening qualities. Naturally, the legs must be free of hair, and the longest freedom from regrowth is guaranteed by the waxing method. The Helena Rubinstein Salon makes a specialty of this treatment. And the nails of the toes must be as pretty (for they will often be as visible) as the nails of the fingers. A pedicure is the subject of a whole hour's concentration at the Revlon Salon.

Opposite page: A plot to make much of the complexion, to make little of the waist. Slip-of-a-dress, in Tootal, Tebilized spun rayon; by B. H. Wragge, $40. Bonwit Teller; Wanamaker's, Phila. Rhinestone, enamel jewellery: Schreiner. *Right:* The Evins shoe, not much more than a suède thong. To order, I. Miller.

Illusion shoes almost bare the foot.



The carved-in waistline needs a little middle.

TRIAL BY BEAUTY

Try it on. A new beauty product, we mean. Why not? You're used to trying on dozens of hats and dresses and shoes per season, until you find what most becomes you. How long is it since you've tried on a *different* make-up?—a *new* complexion formula? Maybe too long. For the inventive ability of the cosmetic chemists has been at an all-time high in the past few years. There is news spread out all over the cosmetic counters, all ready to be worn. You can try on a new hair-colour; longer eyelashes; a brighter mouth; a more becoming skin shade; a circumflex eyebrow; even a better quality of complexion. All you have to do is to experiment. But oddly enough, many women never do. They find a certain kind of look attractive when they are young, and stick to the routine of it for years and years. The look sets in their minds like water in an ice tray, and they are almost frightened to see it melt away and be replaced by another. This mental block against looking different explains why there are so many *almost* beautiful women, when there could be just that many unqualified beauties. For beauty that doesn't grow is either static (and so familiar it may become unseen), or it is fading. The beauty that lasts forever doesn't last because it's durable, but because it changes: better, better, better. We hate to hear women say something like this: "I can't wear rouge," or "mascara isn't becoming to me," or "I wouldn't dare change my hair colour." How do they know? Have they tried on anything like this lately? *Lately* is the important word here. For beauty products are changing all the time. And so is fashion. What might have been very unbecoming years ago may not seem so at all today; because it has improved as a product, and because fashion has changed everyone's eye. All changes in beauty need not be radical, of course. If you've always used a blue eyeshadow, for instance, you might, by experimenting, find a better blue with a better texture for your lids. And the very nicest part about experimenting with beauty is that it costs so little—in time, in money. And what have you lost if your audience doesn't quite like those violet eyelashes you're fluttering now, as much as the brown lashes you brushed on for so many years? Only the price of a box of mascara. And think of all the attention your eyes attracted getting the decision. Was it ever so much, before?

Here, opposite, and on the following pages, are beauty ideas all ready to try on. Some are new, some are long-loved. Any one might make all the difference—for you.

Try—Liquid colours

Rouge and eye shadow in brilliant emulsion.

Easy way to control the area and the intensity of the colouring.

Natural-seeming, when the skin is left unpowdered, for the beach.

John Robert Powers, $1.25* each.

Try—Setting a coiffure dry

Comb the hair in place;
then give it a misting of Spray Net—
a coiffure-control that's efficient,
but softer than lacquer.
By Helene Curtis, $1*.

*PLUS TAX

TRIAL BY BEAUTY



Try—Big blue eyes

The biggest, bluest sunglasses:
to make you seem gentian-eyed
if you're not; or to enlarge upon
the fact that you are. From Lugene.



Try—Cleansing with lather

Give your complexion a change of pace:
lather it once in a while, after your
routine cream cleansing. The skin feels
clear and clean as a washed porcelain plate.
Kent Brush. Yardley Shaving Cream, $.65.



Try—A bright memo

Emery boards, dyed pretty colours, to remind you:
nails stay longer *longer* if they are filed correctly.
Never saw back and forth—stroke only in
one direction: outwards. By Revlon, $.50.

Try—One colour from two

A new lipstick with a different shade
at each end. To wear separately,
or, for double brilliance, to wear
one on top of the other.
Elizabeth Arden's new colour idea. $1*.



Try—A cast in bronze

Your own plaster-white, wintered skin can become a smooth bronze—even before the sun makes it a natural phenomenon. Germaine Monteil's Bronzé Beauty Balm. $2.25*.

Try—A soap from the sea

A new method of cleaning, a new way of treating an oily complexion: a bar of Sea Mud Soap rubbed directly on the wet face; then lathered on by your own two hands. By Erno Laszlo. $4.75.

RX Bronzé

*PLUS TAX



Try—an eraser made of light

Our photographer has used a bold crayon
to divide a pretty face in half.
For he had these points to prove—
Fact: when hollows and creases are
filled with light, they seem to disappear.
Light is an eraser of shadows.
News: an effect of light has now been
imprisoned in a formula, to apply sub make-up—
a cream to trace over depressions.
It is "Ayer Magic," by Harriet Hubbard Ayer.
Eureka: see the difference it makes
in half-a-face (incidentally, only twenty-two
years old). It's *all* the difference: light.

BLUMENFELD

10 AIDS TO LOOSE THINKING

BY KENNETH TYNAN

Have you ever pondered punctuation? And if so, have you ever grasped at its staggering power over the mind of literate man? Punctuation is a tough game with cutthroat rules.

Modern novelists like Ronald Firbank have managed to conduct whole conversations in punctuation's wayward hieroglyphs. You recall the sort of thing: Some tourist princess will idly wonder: "...?...," and her duenna will instantly respond with a bristling and appalled: "!!!!" While in Victor Borge punctuation even found a parodist. In his phonetic vocabulary, "pwat" stood for a full-stop, and "fisss-pwat," if you remember, was an exclamation point.

Let me append a handbook for beginners. For a sound working knowledge of punctuation can disguise any lameness of brain and make it look as stylish as all get out.

1. THE EXCLAMATION POINT. Very arresting. But essential only to such nervous ones as those sub-sub-sub-editors who choose to liven up one's studiously urbane copy with cheery additions like: "Strange state of affairs!" or "What a funny coincidence!" Nevertheless, the Exclamation Point continues to do good service by infusing an air of bright astonishment into the greyest platitudes. "Aha," by itself, is boring news; but by adding an E.P. ("Aha!") you evoke a circle of raised eyebrows, and a whole penumbra of fascinated incredulity. Try an E.P. or two in the margins of a borrowed book; you will immediately be invested with a frosty and magistral mantle of disdain. "!" should be your comment on all split infinitives in the text. Reserve "!!" for such statements as: "Shelley was the first anarchist" or "I never finished *War and Peace*."

2. THE QUESTION MARK. Two principal usages: (a) to increase suspense. Not recommended, since it appears nowadays only in such crude forms as: "And then we played the Truth Game, and *what* do you think Heck came out with????"; or alternatively, as the journalist's hopeful follow-up to a limp and quite pointless anecdote: "The little boy's name? Mahatma Gandhi." (b) More advanced, the rhetorical question which the writer himself can not be bothered to answer. On these occasions a Question Mark saves no end of trouble. A good example is: "Who will deny that Bankhead's Camille outshone Bernhardt's?" Another is: "Who asked for *your* opinion, anyway?"

3. THE SEMICOLON. Here we touch on the prize-winning supporting crutch of English prose. Its proper function (now outmoded) is to turn a sentence into a seesaw, along which the mind ambles, balancing for a moment before the slow swoop of the final clause. Sir Thomas Browne, three centuries ago, used to enmesh his subtleties in a web of semicolons, and since his day they have been accepted as valid adjuncts to literary choreography. Unfortunately Browne's style is almost inimitable (without the demon Skill), and he is as misleading a model to the writer as Chekhov is to the playwright.

But do not lose heart. The semicolon remains a boon to the weary; a hammock in which any sick sentence (this one, for instance) can convalesce and start afresh. "I loathe green flowers because they are yellow" would fool nobody; but "I loathe green flowers; they're so yellow" has the authentic ring of a paradox.

A semicolon in print (like a well-aimed blot in a letter) enables you to snuff out a sentence and begin again without recapitulation or apology; e.g., "Everything he did stripped strength of its arrogance; his pride forswore cruelty; it mingled iron will with mercy; he had, it might be said, compassion." Four sentences for the price and sense of one, and a splendid tribute to the semicolon's genius for extending a half-thought into a paragraph.

4. THE COMMA. Particularly helpful to novelists working against time. Try to make it look as if you were simply aiming at James Joyce's record for the longest sentence in literature; e.g., "Nobody noticed she was there, and nobody stared at her, and nobody laughed, but everyone sensed her, sensed her special chill, and felt a pang, and everyone shifted a little, and changed the subject, and was suddenly ashamed." Here the comma has come to the rescue with a posse, like the cavalry at the end of a western.

Note: The difference between the comma and the semicolon is Pride.

5. THE THREE DOTS (...). Another haven for the tired novelist. (By the way, this should not be confused with the gossip columnist's usage: "Drayton Draight gifted ex-wife Mabs with platinum spoon. Could be Sir Stork has taken up that option...") One of the rules of modern fiction is this: if, having begun to write a novel, you keep falling asleep at the bottom of page six, just add three dots and sell it as a short story. The dots will have given you what is known as "mood" or "an indefinable flavour of your own." For instance: "As night left the sky, an odd thing happened to Louisa *(Continued on page 127)*





NORMAN PARKINSON

BLACK AND WHITE AT THE TOP OF ITS FORM

When it's at its peak—and here, it is—black and white seems
the most marvellous *new* invention. This, from Jacques Fath's summer collection.
Above: A white organdie *tailleur* for late day—a short strapless dress
and a short, fitted jacket with black velvet lapels. At the waist, a velvet fascia.
Opposite: A white bouffant dress that seems half of black velvet—
a bolero over the bare shoulders, gloves to the elbows,
and a panelled bow spreading over the lace-and-tulle skirt.



Mme. Henri Bonnet introduces Vice-President Alben Barkley and Mrs. Barkley to "barmen and waitresses"



82 The drawing of door prizes

FRENCH EMBASSY BALL
FOR THE AMERICAN RED CROSS



General Omar N. Bradley and Mrs. Robert Guggenheim



David Finley, Director of the National Gallery, Miss Dorothy Russell, Baroness René de Boël, Mrs. Francis Biddle.

Unique in protocol-conscious Washington was this end-of-April ball given by the French Ambassador Henri Bonnet and Mme. Bonnet. Attachés, counselors, ministers, and other important French Embassy officials worked in shirt sleeves as barmen and waiters, wearing striped aprons, sideburns, and handle-bar moustaches. Their wives, with frilly organdie aprons over evening dresses, acted as waitresses and hat-check girls. Four hundred guests paid twenty-five dollars apiece for tickets, and almost everyone won a door prize, anything from a jar of *pâté de foie gras* to a jewel. Mrs. Millard Tydings won a platinum fox scarf; Mrs. William Bundy, daughter of Secretary of State Dean Acheson, a Dessès dress; Mme. Boheman, wife of the Swedish Ambassador, a Cartier pin; and Mrs. Paul Nitze, wife of the Director of the State Department's Policy Planning Staff, a jewel from Van Cleef & Arpels. There was dancing until nearly six, and the American Red Cross gained more than eleven thousand dollars.



The French Ambassador, Henri Bonnet, with Mme. Bonnet who wears Dior's black and white organdie and taffeta dress.

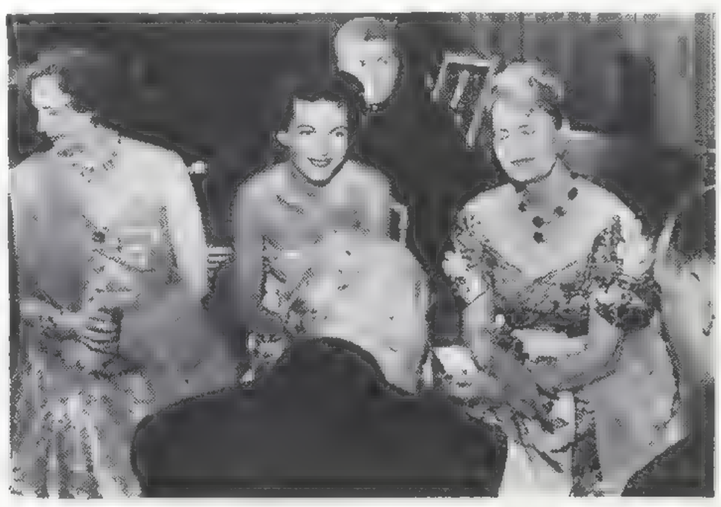


Mr. Eric Johnston, former Administrator of the Economic Stabilization Agency, with Mrs. Arthur M. Hill.

Mr. and Mrs. Clark Clifford



Mme. Roger Seydoux, wife of a Minister Counselor of the French Embassy, with Count Jean de Lagarde, Consul General of France.



Mme. Augusto Rosso, Mrs. Jerome K. Ohrbach, Mrs. Joseph E. Davies.

Mrs. Charles Collingwood, Mrs. Rowan Shevlin.





Mr. Averell Harriman, Director of the Mutual Security Agency.



THE SUN BRINGS OUT A NEW FASHION



HENRY CLARKE

Here, a very specific fashion for a very specific function: for all the roof-top, terrace, sun-deck and seaside sunning that goes on; for women who say "I'm going to the beach" but *don't* mean into-the-water.

Opposite: A sunning costume can't be prettier than this. A white pinafore, bow-tied over rompers; of seersucker by Fuller. By Joset Walker, about $11. Lord & Taylor; Garfinckel's; Kaufmann's; Sakowitz.

Above: For serious sunning, a boned bra and bloomers; being used as a pillow here, a little battle jacket—all of terry cloth. By Caltex of California, $18. De Pinna; Woodward & Lothrop; Younkers. Her amber tan: by the Portuguese sun and Schiaparelli's Shocking-scented "Body Radiance."

These sunning clothes were photographed at Olhão, a little fishing village on the southernmost tip of Portugal . . . more North African than European in feeling. In Olhão, people sit, eat, nap, live on the roofs of their white, cube-shaped houses, perhaps because the roof is the best place (in any fishing village) to watch for the return of the fishermen from their long forays upon the moody Atlantic.



SUNNING CLOTHES

Two more versions of the new fashion that clothes one specific purpose . . . sunning. Photographed on the sun-blanched roof tops of Olhão, in Portugal. *Above:* The very last word in towelling; a one-piece, sun-disposed terry-cloth romper, zippered up the front to a halter. Discarded for a sunny moment, a matching battle jacket. Both by Mary Stevens (zipper by Talon); $35. At Bergdorf Goodman; Woolf Brothers; Frost Bros. *Opposite:* More design than . . . a vigorous East African pattern on a less-than-nothing cotton Bikini, designed by Calypso (and this one can swim too). $15. Bonwit Teller; Woodward & Lothrop; Hudson's; I. Magnin. Beauty Counselor s "Bright Red" lipstick and nail polish.

PHOTOGRAPHED IN PORTUGAL BY HENRY CLARKE





1



3

NEWS IN PRINT: PIED PATTERNS



2

Fresh and stimulating idea: two prints—or even three—worn together to make a third pattern (and a new fashion) of the whole. **1.** Calico shirt in a Punjab print, broomstick-pleated sleeves. (Laundry note: to "press" sleeves, twist tightly in a towel.) $10. Tidy, black-etched shorts with flat turn-back pockets, of Wellington Sears tough cotton herringbone twill, $10. Both at Henri Bendel. **2.** Star-studded shirt, of Peter Pan piqué, $6. Star-dotted red piqué fascia, $3. Pin-striped twill mid-calf pants, tapered from a draw-string top. About $8. By Lotte. At Saks Fifth; Sakowitz. All the brass and copper jewellery; Pan American Shop.

3. A tight little top in a tight little pattern of A.B.C. silk-like cotton. $9. With a big checked skirt of Springmaid broadcloth, $15. By Sportwhirl, at Altman; L. S. Ayres; Joseph Magnin. All-metal belt (repeat, all-metal belt), made-to-measure at Mr. John. **4.** There are two patterns in this shirt (add a polka-dot scarf for a third). A tidy stripe reverses into a shadowy, moody grey. Both sides are of silk Shantung. To wear flying or tucked in. By Bonnie Cashin, $30. At Lord & Taylor; Strawbridge & Clothier. **5.** Pied patterns, Portimão version. A dry goods display in the little town in Portugal (where all these pied patterns were taken).



4

PHOTOGRAPHED IN PORTUGAL BY HENRY CLARKE



5

PHOTOGRAPHED IN PORTUGAL BY HENRY CLARKE





PIED PRINTS

AND PIQUÉ

More of the new fashions, born to bloom in a blaze of light; in this case, under the golden Portuguese sun. *Opposite:* Pied prints in full brilliance; the halter a mass of bold sunflowers, the skirt, a dazzle of bright uncompromising stripes. Designed by Brigance for Sportsmaker. Top, of Springmaid broadcloth; about $12; the skirt, about $18. Lord & Taylor; Wanamaker's, Phila.; Frost Bros.; J. W. Robinson. *Right, above:* A white sunning suit, pied with more white . . . horsehair worked in scrolls all over the bolero (a very wearable length) and shorts. Hope Skillman piqué. By the Italian designer Emilio of Capri, for Haymaker. Top, $13, shorts, $13. Henri Bendel; Jordan Marsh. Partial eclipse: a cartwheel. *Right, below:* Sometimes you want the sun to concentrate on your legs, and leave your arms alone. A very pretty way to get your point across: the long-sleeved strawberry bed of ABC cotton, $8; brief white piqué shorts, $12. By McMullen. Altman; Woolf Brothers. Summer-scent: Evyan's "Golden Shadows" cologne.



The sixth in Vogue's "Arts of Living" series

THE ART OF USING WHAT YOU HAVE

BY EMILY KIMBROUGH

A witty lecturer and the author
of six warmly humourous books—
the most recent, *Through Charley's Door,*
was published last winter.
With Cornelia Otis Skinner, she wrote
that irrepressible memoir,
Our Hearts Were Young and Gay.



During the last few years I have gone each winter on a lecture tour, and at almost every women's college or university where I have spoken, seniors have come to me and asked, "Miss Kimbrough, can you give me any advice or suggestions about getting a job when I leave college? You see, I haven't had training in anything."

It is difficult for me to answer this question temperately because mine is not a mild temper. I am indignant, if not exasperated, at this evidence of unawareness that every waking minute in college has constituted a training that can be capitalized. Since so many girls of college age are convinced of their inadequacy and are hunting outside for talents, it does not surprise me to find that women established in careers, professional or domestic, carry on that same conviction and look away from themselves for benefit, something like going to the Rockefeller Foundation for an endowment. I am convinced that there is a necessity for every woman to discover and appraise her particular ability, not for the purpose of taking a job, but for everyday living; and as a wise woman once said, "Life *is* so daily."

During the war, I had a little to do with civilian defense in the small community where I live. That experience gave me a considerable number of ideas that had not previously "swum into my ken" and, in addition, a conviction that subsequent experiences continue to root more deeply. We received applications from volunteers willing to work for various aspects of civilian defense. One of these volunteers was a friend of mine. She had been brought up in a very elaborate household with the emphasis in her education on an ability to talk easily with people in her own and other languages. Responding to a call for nurses' aides, she enrolled and was put to work in a hospital. She had never in her life smoothed a sheet, let alone turned a hospital corner. It required the full time, if not overtime, and the forbearance of a saint, on the part of the instructor, to teach my friend the most rudimentary necessities of homemaking, let alone the care of a patient.

Another woman I knew responded to a call for helpers at a servicemen's club. This friend had had a modest background and had learned early to do her share of housekeeping. She was by nature shy, and with this equipment, went into a service club where men gathered every night from ships in port for repair. There were many nationalities represented, but this hostess, inarticulate even in her own language, spoke not a word of any other. She would have been a jewel in the hospital, and that other apprentice, in turn, would have been invaluable as a hostess.

In happy contrast to these, still another friend approached her volunteer service by first looking over her own equipment. She raised dogs and birds and trained them both. Having read that in England lovebirds, or to name

them more accurately, budgereegahs, had been taught to talk, she had promptly educated her own to astonishing fluency. These were her talents and her assets, and she put them to use. She sent word to the Coast Guard that she would take on dog training. Her record at the end of the war in numbers of dogs turned over for service exceeds that of any other woman and most men. Her talking budgereegahs were the delight of Army hospital wards.

It was only recently I accepted my own conclusion that in all probability I would never be a bareback rider in the circus, nor provide a flawless table for a dinner party. Heretofore I have told myself with Olympian confidence that sometime when I was not so busy I might go into the winter training quarters of Ringling Brothers, or perhaps a ballet school from which I would emerge a partner for Fred Astaire, if he would just wait a little while, and that certainly by taking a course somewhere I could learn about flower arrangements and decorations that would enable me to provide a table to dazzle my guests. I am not entirely sure about ballet dancing nor bareback riding because I have tried neither of those accomplishments, but I know now that I am not gifted in home decoration.

When I arrange flowers, the entire structure topples over the instant I release my hand. Other hostesses use beautiful pieces of old brocade in lieu of a tablecloth. The only pieces of brocade I own are a mandarin coat from San Francisco and twelve yards of material from India. On a dining-room table I do not know what to do with the sleeves of the coat, and if I use the Indian fabric, I have to turn up so much of it I achieve an unsightly lump that sets the candlesticks askew and on the drip.

Other women poke about in second-hand shops and come back with fascinating odd bits of this and that to use as table décor. I have tried to imitate this knack, but on such excursions the only small objects I seem to come upon in shops are old coins, newspapers, and the lesser firearms. I have not sufficient imagination to work these into a scheme for my table.

In addition to having an almost total lack of manual dexterity, I am not very observant. If a fellow guest the day after a party asks my opinion of flowers or china, I am all-too-frequently forced to admit I hadn't noticed them, and the only way I have been made aware of such originalities as I have tried to imitate has been by having them pointed out to me. With such incompetences I count it an achievement on my part to ascertain that guests are provided at my table with implements for eating, enough to each person. In the matter of food, too, I am far from inspired. To order a crown roast instead of a leg of lamb indicates the ascent of an Alpine peak of imagination. When I rubbed mustard on a chicken prior to roasting it, I was giddy for days after from sheer astonishment at my flight of fancy.

These deficiencies are not indicative, I would protest to any psychiatrist, of a reluctance on my part to entertain. On the contrary, I love a party, particularly at my own house. When I finally got around to asking myself the reason for this, I was able to answer myself with the assertion that my primary fondness is for people. I like to hear what they have to say, and I am, perhaps inordinately, fond—or so my friends would put it—of telling them things, too. Therefore, it seems to me a foolish thing to fret about my table, my flowers, and my leg of lamb, and wiser to put my emphasis on my guests, turning my interest in them to the good account of their enjoying talk with one another. I think I know my limitations—probably not all of them. I can't play bridge, I know nothing whatever about sports; the list of what I do not know is too long to enumerate. But I take considerable comfort in assuring myself that even Mr. Einstein doesn't know as much about baking an apple pie, for instance, as the woman who won last summer a prize for that accomplishment. There is no field of knowledge in which I have the authority of the pie-baking winner, let alone of Mr. Einstein, but I should like to feel that I have reached the age when I can put to use what I've got, instead of bustling out to get instruction in something for which I have no native aptitude.

Putting to use what I have is, I think, every bit as important as recognizing it. In fact, the bare recognition will take me no further on a program than station identification. I remember uneasily the case of the deathly seasick gentleman lying, eyes closed, in his deck chair, who was prodded by an equally seasick wife to cope with a hideously healthy, small son rampaging up and down the deck.

"John," she insisted, "*speak* to Johnnie."

And the weak but obedient husband complied, without opening his eyes.

"How do, Johnnie," he said.

If I say, without opening my eyes, "I like people," I will not have coped, I think, with Johnnie. It behooves me to open my eyes, and take steps. Those steps ought to be in the direction of choosing guests for their congeniality to one another and not my social indebtedness to them. Having chosen them, and, happily, having won their acceptance, I should see to it that they are comfortable for conversation. The table may not be a sight to bring sharp and breathless "ohs" and "ahs," but it can be large and uncrowded enough for elbow room. And while the leg of lamb is being served, I must guide my guests, at least those on my left and right into happy talk. By the development of my discovery that I like people better than food, flowers, or napery, I can *listen*. There are those who, knowing me, may doubt this, but I assert that I can further use more easily an inherent capacity than I can cultivate or be instructed in a way of living or a field of usefulness foreign to my native pattern.

My field of usefulness extends a little beyond the dinner table, I hope, but I should like to approach the larger field in the same manner in which I shall cope with the lamb, the flowers, and my guests. I am not going to offer my services as a secretary of an organization because if I were interested in the discussion at a meeting, I would forget to take notes; and if the *(Continued on page 129)*



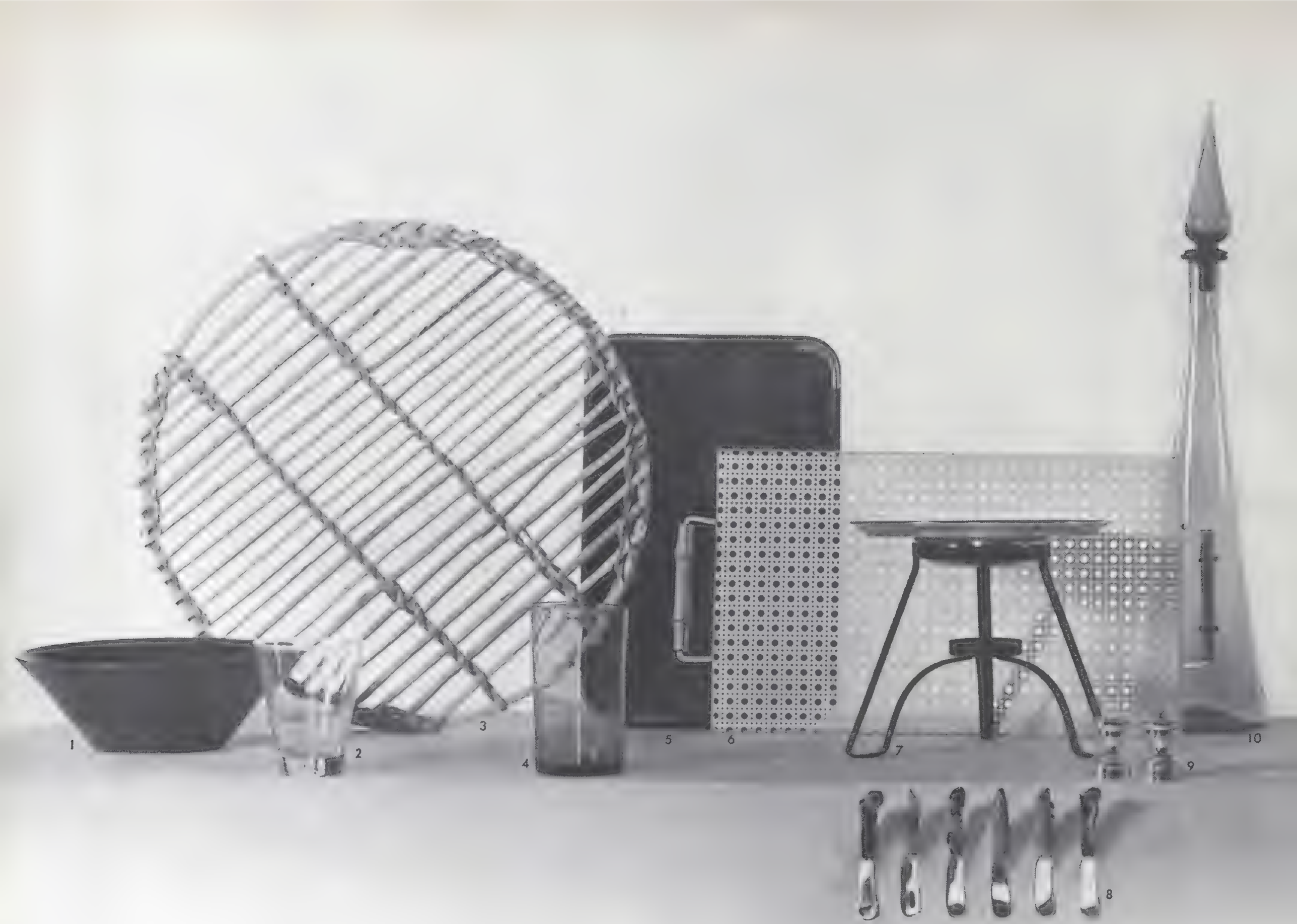
PENN

LADY-KILLERS, MAN AND BOY

VITTORIO MANUNTA, at ten, acts, like an utterly charming tornado, the charm character of Vittorio Manunta in the gentle miracle movie, *Never Take No for an Answer.* This dark, square Italian boy is one of three unrelated Italian orphans adopted by Lady Berkeley, an American-born Britisher living in the Italian hill town of Assisi. He has just been to New York where, among other activities, he appeared on a "We, the People" program. When someone told him that he was not so good on it, his pride became so wounded that only an expedition to a Sixth Avenue shooting gallery, where he shot away his rage, really quieted him—that and the pleasure of making a twenty-five cent record of "O Sole Mio."

JEAN GABIN, *opposite,* acts with increasing savour a French man of the people—the tender heart, the steely arm, the good fellow with hot head, his cap pulled down, dark and amorous. From one movie rôle to another, from *Grande Illusion* to *Quai des Brumes,* from *Marie du Port* to the new *Le Plaisir* now running in Paris, he lopes along, brusquely talking without affectation in a deep, thistly voice. In *Le Plaisir,* a series of three Guy de Maupassant stories, only the Gabin sketch, "La Maison Tellier," is really good, sharply amusing, with Gabin a Normandy baker, host to a Madame and her girls on a country visit for the First Communion of Madame's niece. Here Gabin, an actor who leaves no detail to chance, shows his great craft.





GOSSIPY MEMO ON SUMMER FOODS

Entertaining ideas

from hostesses across the country;

plus good news for decorating dollars.

Since summer is a special (specially pleasant) season, summer entertaining calls for special thought. Here are notes on ways of entertaining, drinks, food, the special plans of accomplished hostesses all across the country. All the objects shown above can be bought—at prices which are often surprisingly low. (The shops mentioned are all in New York.)

1. The polished mahogany salad bowl (far left), as well shaped for decoration as a vase, is $12.50 at The Penthouse Gallery. The bowl takes salads, of course—perhaps that French favourite "mimosa" salad, of lettuce greens with slivers of apple, fresh nuts, and grated hard-boiled egg—or it holds a design of fresh fruits for dessert.

2. The glass with sloping sides and thick base goes for $9 a dozen at Soupçon. It takes almost any known drink: perhaps mint tea (that Moroccan national drink, now a French summer favourite, sweetened with orgeat). Soupçon suggests its own frosted drink—two teaspoonfuls of powdered sugar sprinkled over a half-glass of crushed ice, equal parts of rye or bourbon, and mixed lemon and lime juice, plus a couple of drops of Angostura bitters.

3. The wheel of a wicker tray, nineteen inches across, is $2 at the Basket Bazaar. These trays are light, stack well, work nicely for luncheon at the swimming pool. Mrs. Alfred Gwynne Vanderbilt often has pool luncheons served on individually set trays,



with fruits, drinks, cheeses, and sweets on a nearby buffet table.

4. The green hand-blown Italian glass is bigger than usual. A dozen cost $15 at Ann Roberts. One of the better things to do to that summer blessing, iced coffee or Sanka, consists of adding heavy cream and half a teaspoonful of vanilla extract to each glass. Last summer the old favorite, gin and tonic, rose to a top place among summer drinks along the East Coast. A new slant on an old recipe, the Sea Breeze gin and tonic is made with Seagram's Ancient Bottle gin, a golden-coloured gin.

5. Half behind the wicker tray stands the smallest of a nest of four black wood trays grained in white, with chrome-bound corners. The set of four, $15.50 at Bergdorf Goodman. One tray could hold pipkins or bowls filled with the first course of a summer dinner. Mrs. Edward F. Hutton fills individual copper pipkins with a mussels soufflé. Mrs. Gilbert Adrian serves (in covered Chinese pewter bowls) cold consommé with six or eight Queen Anne cherries and a dollop of sour cream.

6. The big white metal lace tray has bamboo handles turned down to make carrying hot dishes comfortable; this tray (plus two large glass casseroles not shown) is $13 at Altman. David Pleydell Bouverie, at his California house, serves cheese soufflé at luncheon with a hot vegetable, baby turnips in drawn butter.

7. The wrought-iron and brass chafing dish, a handsome usable thing, is a remarkable $7 at Bloomingdale's. Mrs. Norman Taurog, of Los Angeles, serves chilled sliced fruits for dessert with a hot sauce of the same fruit—good excuse for a chafing dish. One of the best of these desserts is sliced cold oranges with hot marmalade sauce.

8. The little knives have pottery handles shaped like vegetables. Each is $1.75, at Bonwit Teller. They could be butter knives for a summer luncheon, or serve cheese off a faïence leaf. Mrs. Walter Hoving, at her Stockbridge house, uses them with little crocks of varied cocktail spreads.

9. The plated silver pepper mill and salt shaker are $14 a pair, plus tax, at Doni Donovan. Smaller than average, this set fits nicely on individual luncheon trays.

10. This spire-shaped decanter, almost two feet tall, of hand-blown green Italian glass, has the surprising tag of $6, at Doni Donovan. Perfect, of course, for a decanted wine, this would hold quantities of fruit juice for a Sunday terrace breakfast. Or the decanter could hold Cinzano, which Mrs. Alfred Wallenstein, of Los Angeles, pours into glasses with ice and a twist of lime peel. With the Cinzano go roasted salted almonds.

11. The redwood cigarette box (left, on this page), costs $8 at Hernandez & Company. This big simple shined box looks as well out of doors as in a formal living room. *(Continued on page 119)*

HERBERT MATTER



MR. AND MRS. HUME CRONYN

THE FOURPOSTERS

A present play, a coming movie, with these two famous couples as the stars.

The surprise of the New York theatre season has been the tender success of *The Fourposter*, a two-character play of thirty-five years of married life, played with luminous humour by Hume Cronyn and his wife, Jessica Tandy. The same success is expected for the film of *The Fourposter* next fall, with its stars, that perceptive and witty couple, Rex Harrison and his wife, Lilli Palmer. Vital statistics: On a 1790 fourposter, Utica percale sheets with eyelet embroidery hem; to order from Léron; I. Magnin. On the 1952 no-poster bed, Wamsutta's new "frosty-tone" chambray-weave sheets and pillowcases, and Cone striped denim for a blanket cover, all at Lord & Taylor. Mrs. Cronyn's gingham bed jacket and pillowcase to match; Mrs. Harrison's nylon tricot *négligé*, all at Lord & Taylor. Mr. Cronyn's nightshirt at Whitehouse & Hardy; Mr. Harrison's dressing gown from Knize. Mr. and Mrs. Cronyn were photographed at the house of Mrs. Theodore Jarvis.



MR. AND MRS. REX HARRISON



RAWLINGS

NEWS: CHARCOAL-GREY IN SILK, IN LINEN . . .

VOGUE, JUNE, 1952



Memos for a man's summer notebook: *The Motor-Minder, a gadget which mercilessly analyzes the efficiency of car and driver (about $11 at Abercrombie & Fitch).... Miniature pipes, the new vogue among male smokers; one titled puffer—the Duke of Windsor.... The Olympics, and the crush expected in tiny Helsinki's restaurants during the weeks of the games, with wise visitors booking regular tables before or immediately on arrival (vide: Finnish National Travel Office, 41 East 50th St., New York). Bill Brown's, Hudson River health farm for men, enjoying a renascence this summer under the management of Josh Logan, Ray Middleton, and Sou Chan.... Tardet's, a little restaurant on the Champs-Élysées, a bachelor's paradise, where many of the French beauties lunch....The most-wanted new birthday present: a framed photostat of the front page of the newspaper printed the day the man was born.*

Memo to the man summering in town:

And this comes under the "New Assets" department, surely, this announcement of the arrival of a dark grey business suit for *summer*—in rough silk, creaseproof linen, and a zephyr-weight blend. This new charcoal colour varies from darker to less dark, depending upon the fabric chosen; agrees nicely, in every case, with every shade of shirt or shoe or tie or summer sunburn that a man's likely to possess.

Facing page: The charcoal grey silk suit—successor to the silk jacket which made so many men breathe easier when it first appeared in Vogue two summers ago. There's more coolness to this suit than its cool cloth and colour, however: the unpadded shoulders (not only less heavy but a lot handsomer), the straight-hanging jacket, and the skeletal lining. A Baker suit, in Onondaga silk Shantung, about $114. De Pinna; Garfinckel's; Marshall Field.

Above: Charcoal grey Palm Beach Cloth, that wrinkleproof blend of rayon, mohair, and nylon that's as airy as the place it's named for. Here again, a suit with a beautifully cool construction; $36. Suit and straw hat, at Rogers Peet. Suit only: Woodward & Lothrop.

Right: Charcoal grey linen, single-breasted, with a single vent in back and the flapped, set-in pockets we favour. The Tebilized Irish linen is by McBratney. $58. The suit, white batiste shirt, and Brooke Cadwallader silk tie, are at Whitehouse & Hardy. The setting here and opposite: designer Raymond Loewy's New York office.



RAWLINGS

Above: The kingpin of a man's week-end wardrobe—slacks and a jacket of silky blue cotton, worn together in the photograph, divided in the sketch. The jacket could also team up with yellow slacks or shorts; the trousers with, say, a blue-and-red striped basque shirt. The suit, in wrinkle-resisting Everglaze cotton, $8.50 for each piece. At Wallachs. The car's a new Cadillac.

RECOMMENDED FOR WEEK ENDS: SHADES OF BLUE



Memos for a man's summer notebook: *How to Get to First Base, a sketchbook of frequently ironic baseball impressions, with captions by Red Smith.... The Sport-Scope, nifty little device being hawked for a dollar at golf tournaments, that gives back-row spectators a fine periscopic view of the play.... Moccasins: worn so frequently in town now that they've started a definite trend toward a laceless shoe.... Surfboarding, the new craze at seaside resorts, many addicts flocking to Honolulu for a summer of skimming Pacific waves.... The Beau Brummel, latest addition to New York's male-stronghold restaurants (women admitted if* with *a man, however).... Café Nicholson's new address (323 East 58th), a romantic, fern-full background for superb filet-mignon dinners.... The authoritative tackle advice to be had by new fishermen at Mills, old and famous Mecca for anglers on the edge of Wall Street; the sport is now having a heyday, crowding golf on many a man's calendar.*



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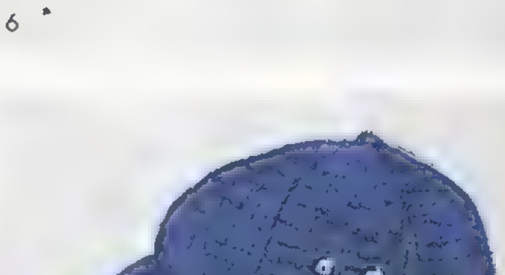


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Memo to a man packing up for a week end: Blue, in a man's week-end bag, is so much gold. For blue looks cool, blue looks tidy, and we've yet to meet the man who doesn't look well in it. Combines easily, too: with high-key colours as well as white.
1. A blue-striped silk Shantung tie, nice with pale linen jackets, nicely priced—$1.50. By Signet. Altman.
2. Navy-blue denim golf pants, elasticized in back so a shirt stays put (see the shirt below). $5.
3. A golf shirt in white Erwin denim. $5. This and the pants, both by Ayr-Star at Whitehouse & Hardy.
4. Blue-and-white tissue gingham swim trunks; note the check—"neat but not gaudy." By Jantzen, $7. Saks 34th.
5. Navy-blue canvas beach shoes with rope soles (in Nassau, the fashion for golf, too). $2.50. Tripler.
6. A white terry-cloth beach shirt that has *shape,* and that's good news. By Catalina, $3.50. At Gimbels.
7. A short-visored straw cap. By Elis, $2.50. Tripler.
8. A blue and grey braided belt, elasticized for lots of give. By Hickok. $2.50. Wallachs, New York.
9. A blue cotton sports shirt—long-sleeved, the way some men prefer theirs for golf. A Game and Lake design in Wamsutta Lustercale, $9. Bloomingdale's.



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9



PEOPLE ARE TALKING ABOUT

PEOPLE ARE TALKING ABOUT . . . The pre-convention excitement, louder, stronger, and more defined, in a rising beat. . . . Dwight Eisenhower's return and the slightly sub-surface rumblings of General MacArthur as a major convention back-room power. . . . The really funny little book, *Senator, I'm Glad You Asked Me That!*, thirty-one pages of babies with such comic positioning as a dewy-eyed infant, obviously honest as daylight, with the caption, "It was only a *small* Cadillac."

PEOPLE ARE TALKING ABOUT . . . The new Bing Crosby record, "Two Shillelagh O'Sullivan," artfully designed for those who want both Irish lilt and hillbilly in one package, for O'Sullivan rides the cow countree. . . . *When Doctors Are Patients*, a remarkable book, in which thirty-three doctors wrote their own case histories of their own serious or chronic illnesses. . . . The comic strip, "Pogo," long the delight of millions, and now the special delight of some of the Columbia University faculty.

PEOPLE ARE TALKING ABOUT . . . The returning popularity of Majorca, that little Spanish island with all the enchantment of Capri and practically none of the crowds. . . . *Walk East on Beacon*, another semi-documentary of the FBI and Communist espionage, by Louis de Rochemont who did a far better movie with *The House on 92nd Street.*

PEOPLE ARE TALKING ABOUT . . . The strong beauty of Kerima, the Arab girl in Carol Reed's almost good movie, *Outcast of the Islands*. . . . The "private party" charm of the annual Belmont Ball at the Turf and Field Club. Given for the benefit of the Lighthouse for the Blind, this year the date is June 6—the evening before the running of the Belmont Stakes. . . . J. L. Hodson's *Morning Star*, a fruity novel of an English newspaper, ripened beautifully with wit, fight, and powerful characters, along with just enough needling of Conservatives and Socialists.

PEOPLE ARE TALKING ABOUT . . . Noel Coward, glossy as a riding boot, with his hard clipped mots, his wind-roughened voice, singing at London's Café de Paris. . . . *Is Anybody Listening?*, a small, powerful book by William H. Whyte and the editors of *Fortune*, with the single point that American business does a miserable job of getting its point across, partly because whenever there is a chance, Business erupts into a fountain of platitudes, bearing down hard on the word Democracy. . . . The drive-yourself cars to be hired at every major airport in the country. . . . The real estate man, discussing professional problems, who said to another real estate man: "What we really need is a half-room apartment and bath."

NEW GLASS MASTERPIECE: LEVER HOUSE

Shining green in the sun, Lever House is a miracle of practical beauty, of working architecture, the first building since Rockefeller Center to show a generous concern for the New York public. By raising the glass house on square steel legs, the architects, Skidmore, Owings, and Merrill, gave passers-by both a view and a garden in place of the usual ground floor shops, which Lever Brothers computed as hardly worth the capital investment. Assembled as precisely as a Diesel, each glass wall section had to be cut on the spot to avoid chipped edges. To clean the 1,404 unopenable windows and the glass walls, a new machine, a beautiful Goldbergian contraption that is a cross between an elevator and a trolley, travels the sheer glass sides, permitting two men to polish the whole exterior in six days with Surf and thus delicately remind the public that the chief business of Lever House is soap.



This page: "I like . . ." the look of a
bathing cap, bathing; the look of a white
piqué bathing suit—*plus.* (The plus here is
navy blue, on lapels, pockets;
the whole zips up the back.)
She's piled up her hair, tucked it
neatly into her cap to seal the water *out.*
Result: a good way to look on a beach,
in the water. Bathing suit, $13; cap, $1.25;
both by Jantzen. Best's; Gimbels, Phila.;
The Broadway. Hermann handkerchief.

PRIGENT



SIX WAYS TO THE BEACH



Vogue's Joe Carter, in a tone of tolerant exasperation, once drew up a list of private likes and dislikes on the beach. Sample prejudice: "I like women who can get knocked down by a wave without acting as if they'd been hit by a bomb." (There's a double-edged compliment for you.) In rebuttal, we've drawn up a counter-list of our own: six ways to enjoy the beach—and stay pretty. Swimming, anybody?
Right: "I like . . ." black and white, in checks, for a bathing suit with a shape—woven-with-Lastex accounts for *that*. Zippered, with expendable straps.
By Gantner of California in a nylon-and-acetate fabric, lined. $18. Best's.





Centre, left: "I like . . ." white piqué. Any time. Here, because of what it does to even a little sun tan. The halter unties for still more sun, is bordered in red, white, and blue rickrack, over a nicely flared skirt. By Tina Leser, $23. Henri Bendel.
Centre, right: "I like . . ." two-piece suits with a one-piece look; this one especially in Hope Skillman cotton, striped orange and black on white, with a halter neck, bloomers for pants. By Claire McCardell, $18. Lord & Taylor; J. W. Robinson.
Lower right: "I like . . ." a maillot, black, of course. Rayon Shantung is woven with Lastex, has a half-skirt in front, a high, zippered back. Catalina, $17. Bloomingdale's; L. S. Ayres.
Sun tans: encouraged on these two pages by Helena Rubinstein's Sun Tan Oil.



BAKER



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VOGUE DESIGNS AROUND A POOL



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Here are seaside, poolside fashions to reflect becomingly in any waters—green and salty, or blue and chlorinated. *We* had them made up in black and white because, for one thing, you can't do better, and for another, we planned to take them under a wildly-blue Panamanian sky. We did (Braniff International flew us down). Here, our pool-siders, by the blue pool of the magnificent new El Panama hotel designed by Edward B. Stone in a superb kind of openwork architecture which makes beautiful use of the tropical sun and cool Pacific breezes.

1. Poolside play suit, the shoulder bands wide enough to hug the suit *to* you. Cone's white terry cloth. Pattern 7699.

2. The middy; a natural by the water, and endlessly comfortable, No. 7695. Worn with spare, cuffed shorts. No. 7384. Both of Erwin white denim. (The low-looped tie, your own.)

3. New elongated look to the dressmaker suit (including shorts); the lines a lot slicker and narrower this year. No. 7677. Of unclinging Celanese sharkskin. Kleinert's Save-a-wave cap.

4. Good example of the neat-and-tidy look to sports clothes. Crisp, close sleeveless blouse, No. 6948. Brief, straight-ish shorts, No. 7078 (both "Easy-to-Make" incidentally). Both of Salyna cloth. Striped canvas bag and fascia, by Roger Van S.

5. To wear over almost everything: a beautifully cut white shirt-jacket with patch pockets, French cuffs; of Salyna cloth. No. 7686. Sandals: Pan American Shop. Lugene sunglasses.

For back views, sizes, and yardages, please turn to page 126.



FOR VOGUE'S YOUNG

NILLIONAIRE—

Evening organdie, day length. It's an important summer fashion, and Vogue's Young Nillionaire has just what it takes to wear it—fresh prettiness; two crinolines; a vista of roof-top evenings and country week ends. We're not forgetting, either, that the Nillionaire is the girl whose fortune is nil; who banks on her fashion sense. *Opposite:* Pale pink organdie, cut as simply as a little girl's party dress; the scoop neckline and the full skirt outlined with rows of white ball embroidery. By Filcol, of Fisba organdie. $30, at Bendel's Young-Timers; Garfinckel's; J. W. Robinson. Pink linen envelope filmed with white lace, by Lujean. $13 plus tax, at Henri Bendel. *Below:* White organdie makes the short, spreading skirt of a dress whose bodice, of bright orange cotton, is cut like a camisole and embroidered with white cotton lace. Here the bodice is hidden under a black velveteen spencer that comes with the dress. Pleated fascia, also of orange cotton. The velveteen is by Crompton; the whole outfit by Carlye. $50 at De Pinna; Marshall Field. Rhinestones, by Bogoff at De Pinna.



PHOTOGRAPHED BY COFFIN

IN THE METROPOLITAN ROOM OF THE HOTEL STANHOPE



Printed dimity in the evening. It's a brand-new fashion you may see first on Vogue's Young Nillionaire—in wide-skirted, fascia-waisted dresses whose importance has nothing to do with length, and little to do with price. P.S.—Dimity, of course, is known to launder like an absolute dream. *Opposite:* Pale green flowers on white dimity—a day-length evening dress with two of the most becoming lines in the world—the wrapped waist; the short, shirred sleeve. Fascia of bright green taffeta. $25, at Bonwit Teller; Himelhoch's; Neiman-Marcus; I. Magnin. Earrings by Richelieu at Bonwit Teller. *Left:* Full-length, strapless white dimity printed with pale blue rickrack stripes, and waisted with a bright blue velvet ribbon that falls in long streamers at the back. $35, at Altman; Jays. *Below:* Pale yellow flowers on white dimity—full-length evening dress with the round neck, the shirred sleeves, the wrapped waist Vogue's Nillionaire finds such good publicity for her young figure. Fascia, yellow taffeta. $35, at Best's; Hutzler's. All three dresses are made by Bonray from ABC fabric.

FOR VOGUE'S YOUNG

NILLIONAIRE



PHOTOGRAPHED BY COFFIN IN THE METROPOLITAN ROOM OF THE HOTEL STANHOPE



ROMAN SANDALS

There's nothing of Julius Caesar here (or of Raymond Duncan, either):
these are Roman sandals dated 1952, products of a craft that,
over the centuries, has approached the status of a fine art.
A great heritage of knowledge seems to go into every shoe
the Italians make—knowledge of anatomy, of draughtsmanship,
of beauty in its truest classic sense. These sandals
were designed by Dalco of Rome and imported by I. Magnin;
they'll be adapted in America by Mademoiselle—
$17 for the black suède; the gold kidskin, about $20.
Above: Triangles of black suède strapping the instep and
the vamp, and a single decorative touch—a gilt chevron at the side.
Below: Interlocking circles of gold kidskin, buckling
at the instep and across the toes.
Adaptations: At I. Magnin. Also, Lord & Taylor; Jordan Marsh.



PRIGENT

VOGUE, JUNE, 1952

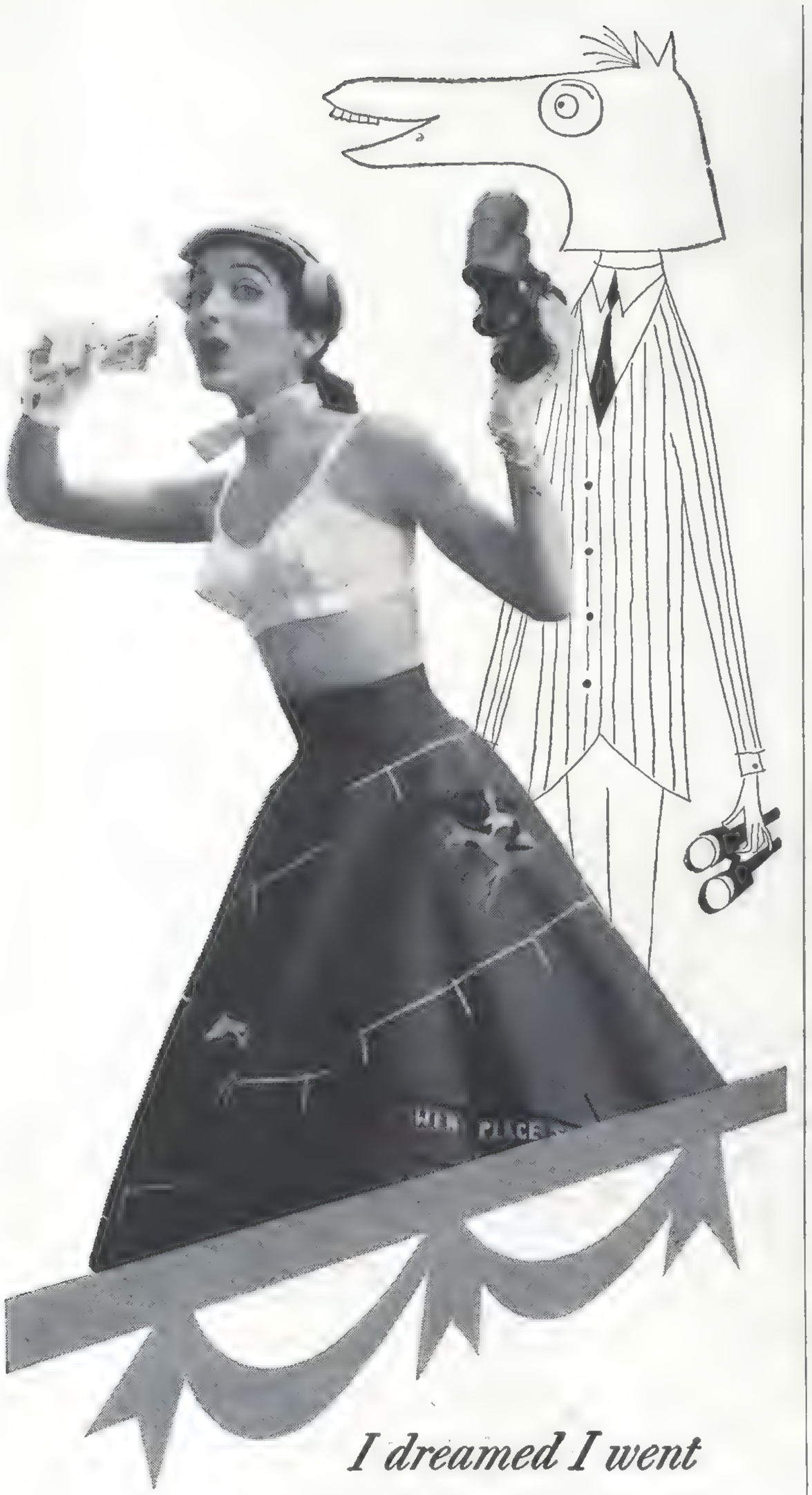


A VERY FINE BATH POWDER

WITH THE MOST TREASURED NAME IN PERFUME

Nº 5 GARDENIA RUSSIA LEATHER Nº 22 BOIS DES ILES

CHANEL



I dreamed I went

to the races in my

maidenform bra®

Who needs a racing form! My *Maidenform* is a sure thing to win a fabulous figure...keeps me so beautifully in *place* (too bad it can't *show!*) I've got the lift of my lifetime now...I really picked a winner in my sleek, shapely Maidenform!

The dream of a bra: Maidenform's new Etude* with tic-tac-toe stitching. White broadcloth or nylon taffeta...from $2.00.
Send for free style booklet, Maiden Form, N. Y. 16
There is a *maidenform* for every type of figure.

*REG. U.S. PAT. OFF. ©1952 MAIDEN FORM BRASSIERE CO., INC.

COSTUME: JULI LYNNE CHARLOT HAT: MR. JOHN



RUTLEDGE

SUNDAY DRESS FOR A FIVE-YEAR-OLD

She's five years old, and dressed for the park in early June; for Sunday lunch—or parties—in the country all summer long. Her dress, of pale green piqué banded with white linen, is sleeveless for coolness; has a new kind of collar that extends over the shoulders to protect them from the sun. A full skirt and a sash-tied waistline. With patent leather slippers and white socks, an Alice-in-Wonderland hair ribbon, she looks the way her mother thinks a little girl should—unfussily pretty. "Now, if she'll just get down off that ladder . . ." Dress by Celeste in sizes 7 to 12; $11 at Altman; D. H. Holmes. Also sizes 3 to 6x; 1 to 3.



BLUE GRASS FLOWER MIST

The delicate fragrance of a springtime garden is forever yours with Elizabeth Arden's Blue Grass Flower Mist, the light but pervasive version of *the* unforgettable perfume. Spray yourself lavishly all summer long with its cooling freshness.

*4-oz. bottle with GIFT atomizer, 1.65 * 8-oz. bottle with GIFT atomizer, 2.85.*

OTHER BLUE GRASS PREPARATIONS:

*Perfume, 1.75 to 60.00 * Hand Lotion, 1.25 to 2.00 * Solid Cologne, 1.25 * Dusting Powder, 2.00 and 5.00 * Bath Oil (vials), 3.25 to 6.00; bottle, 5.00 * Bath Soap (3 in box), 3.50 * Bath Petals, 2.00 and 6.00 * Bath Salts, 5.00 * Shampoo, .75, 1.25 * Deodorant, cream 1.25 or liquid 1.00 *

all prices plus tax except soap

Elizabeth Arden

LONDON • NEW YORK • PARIS

herbert bayer

belongs in your hair

rhapsody in color
ravishing
refined
radiant
romantically subtle

the color magic of Noreen

safe, temporary Noreen

SUPER
COLOR
RINSE



SUMMER FOODS

(Continued from page 97)

12. The Venetian glass bowl, clear with a swirl of white lines, is part of a new experiment towards lower-priced Venetian glass. The result, in this case, is $7.50 at Saks Fifth Avenue's Gift Shop. The bowl, a fruit and flower vase, could hold desserts; Mrs. Norbert McKenna, of Norfolk, Connecticut, serves coffee ice cream with chestnuts in syrup as a sauce.

13. The white milk glass bowl, stemmed like a huge goblet, starts life as a vase or fruit bowl, for $5.50, at Bonwit Teller. *Fruits rafraîchis* look brilliant piled in the white glass. Mrs. Alfred Wallenstein arranges in layers, fresh pineapple, peaches, strawberries, and orange quarters. Just before serving, the fruits take a sauce of puréed strawberries, sugar, and brandy.

14. The delicate brass chandelier is $16.50 at Sweden House. This transportable dinner lighting has also a bracket arm to hang it out from a wall like a pub sign. With the stem removed, it sits as a candelabra on a table. Mrs. Brandon Walsh ties fresh flowers and flowering herbs to her candelabra with green satin ribbon.

15. The great goblet to the right of the candelabra is hand-blown Italian glass, and $7 at Helen Cole. This vase, just over a foot tall, holds at times flowers or shells or red stemmed cherries. (Mrs. Welton Becket, of Los Angeles, serves ice-cold cherries for dessert with French bread and Gorgonzola cheese.)

16. Under the goblet lies one of the prettiest luncheon cloths around. A circle of French linen, five feet across, printed with blue nosegays. The cloth, with six napkins, is $14.50, at Léron and I. Magnin. A plan for a summer party might begin with a flock of small round tables covered with flowered cloths and holding little posies in wicker baskets.

17. The big Italian basket calls for $4 at the Basket Bazaar. One of those things that goes as far as the imagination, this basket could—take fresh corn to the beach for roasting; carry the children's toys; hold kindling, or current magazines, or waste paper, or a big potted plant. It could carry all of a small picnic, or be stacked with long loaves of bread at a large barbecue.

18. The bunch of flowers, shades of red roses, perched on the basket is $7.50, at Helen Cole. A bouquet to fool the bees (there are a few almost-real bees in the roses), these flowers, beautiful, durable, and decorative, are an exceptional buy, and well out of the usual category of fake flowers.

19. To the far right stands a Portuguese pottery leaf plate, $19.20 a dozen at Alice Marks. These green plates, looking like a slice of summer, are naturals for salads. Mrs. Brandon Walsh serves a salad made of cold brown lentils seasoned with onion juice, parsley, and fresh thyme. Or the leaf plates hold fruit or dessert. In Southampton, Mrs. David Du Vivier fills scooped-out half pineapples with fresh pineapple sherbet starred with pieces of fresh pineapple. Then again the leaf plates go under bowls of cold soup. Mrs. William Fahnestock, at her house on the Eastern Shore of Maryland, serves jellied Madrilène with a base of red caviar, a top of sour cream, in black lacquer cups.

Footnote for shoppers

Here, to simplify shopping by mail, are the addresses of the New York shops mentioned above.

Alice Marks	9 West 57th Street
Ann Roberts	107 East 60th Street
Basket Bazaar	133 West 3rd Street
Doni Donovan	748 Madison Avenue
Helen Cole	963 Lexington Avenue
Hernandez & Co.	136 East 74th Street
Léron	745 Fifth Avenue
Penthouse Gallery	15 West 55th Street
Soupçon	203 East 61st Street
Sweden House	12 West 50th Street

Bloomingdale's, 59th St. and Lexington Ave. Altman, Bergdorf Goodman, Bonwit Teller, Saks Fifth Avenue are all on Fifth Avenue.

ONLY LIFE BRAS BY FORMFIT ARE

"Triple Fitted" to You



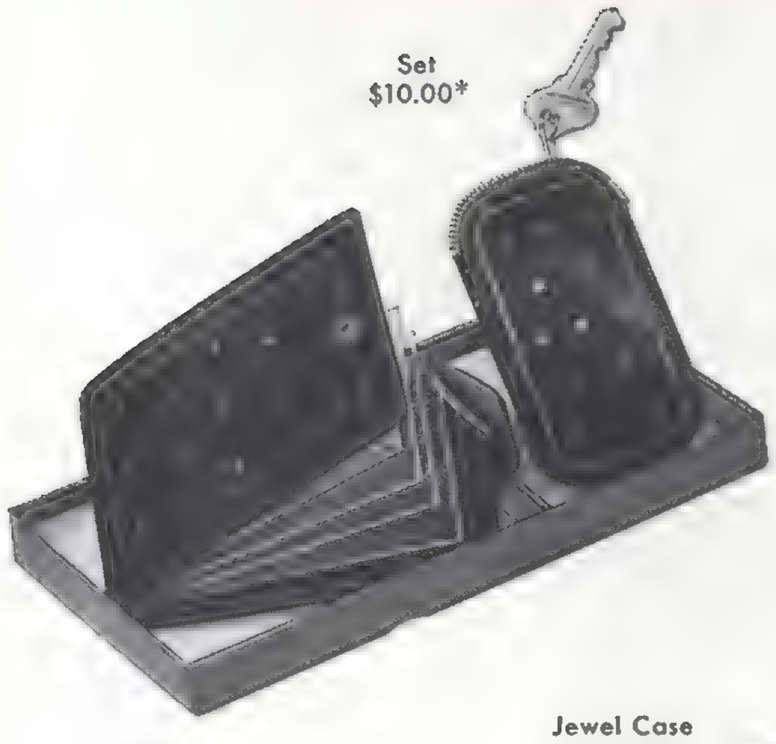
. . . Because a vital new measurement has been added, you no longer need be content with a bra that fits *almost* right. For now Formfit, and only Formfit, takes the ultimate step to bra perfection. Fits you for *degree of separation*, as well as size and cup! . . . Only LIFE BRAS by Formfit are "Triple Fitted" to (1) your bust size, (2) your cup size, (3) *your separation*—wide, medium or narrow. That's why a LIFE BRA means far lovelier lines. Far more comfort and freedom. Be "Triple Fitted." You'll know then why more women demand Formfit than any other make.

Life Bras from $1.25

THE FORMFIT COMPANY, CHICAGO, NEW YORK

Life by Formfit

For a Sweetheart of a Figure



Set
$10.00*





Jewel Case
$12.50

For GRADUATION Belles

For ANNIVERSARY Girls...

And For Those In The KNOW

For Those On The GO...



Purse
$8.00*

MATCH-MATES

by Rumpp

Say it with gifts everyone wants. Give billfold and key case matched in a variety of rich leathers, smart colors and new styles for both men and women. Remember those in the know with a sumptuous jewel case and those on the go with compact writing case. Sold at department and specialty stores everywhere . . . wide variety in a wide range of prices.



Address Book
$5.00



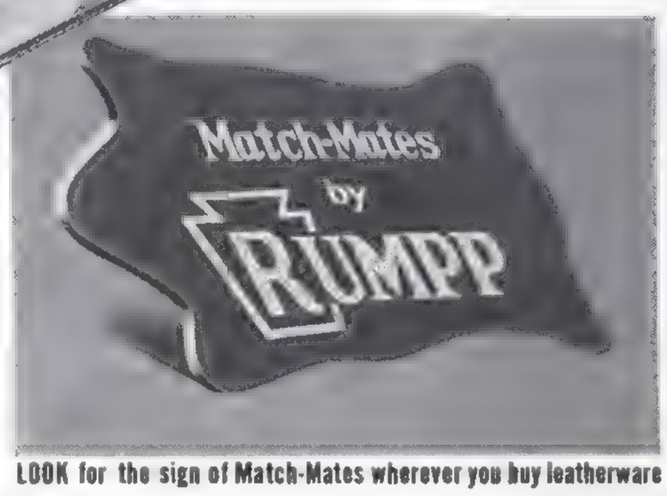
Writing Case
$13.50

*Plus Tax



Gift Ideas

Write for Match-Mates folder.
C. F. Rumpp & Sons
5th & Cherry Sts.
Philadelphia 6, Pa.



LOOK for the sign of Match-Mates wherever you buy leatherware



COFFIN

Nipper dress of Tattersall-checked denim: red, black, and white. It has a shirt collar, to stand up or fold flat to a V-neck, a black webbing waist garter. By H. & D., in Cone denim, $18. From Saks Fifth Avenue.

THE NIPPER DRESSES

Newest short cuts to a young summer wardrobe: these freshly bouffant cottons (two of them cut from the same pattern), nipped in by their own webbing waist garters. On the hanger, they flare from shoulder to hem—meaning easy laundering, a sure fit when belted. Easy prices, too—meaning you might have several a summer: one for town, one for country, one, perhaps, just to cook in.



Nipper dress—in two versions. *Left:* in navy-blue and white checked broadcloth; *right,* red and white stripe. Both have this summer's cool sling neck, caught at the shoulders with two gilt hooks; both have their own white webbing waist garters; both are made of Sanforized cotton. Cost: $11 each, at Bonwit Teller; Hutzler's; Wanamaker's, Philadelphia.



New! A revolutionary beauty aid for women to use with a razor!

In just two easy steps SoFAIR transforms your legs and underarms into miracles of smoothness!



1. Smooth creamy SoFAIR on skin before shaving. It softens the hair just right.



2. Razor glides, whisks hair off fast! No water, no mess, no rinsing needed.

Try this flattering, *feminine* shaving cream! It ends razor irritations. Leaves skin exquisite as satin—adorably soft, smooth, scented.

(Use SoFAIR between shaves too. It contains a special soothing, beautifying skin-conditioner.)

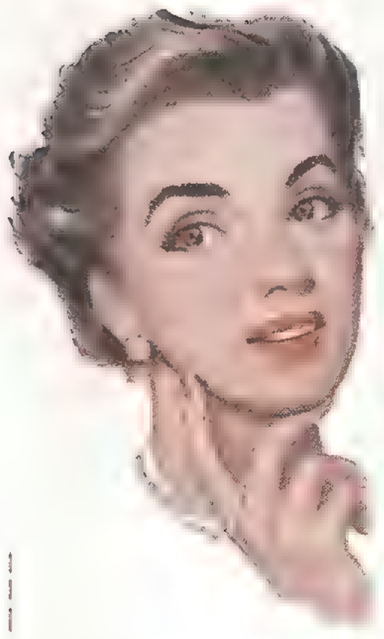
The Chap Stick Co., Lynchburg, Va.

Sofair



makes shaving feminine

57¢ *and* **$1** *plus tax* at drug, department, 5 and 10¢ stores.



What's Your Beauty Score?



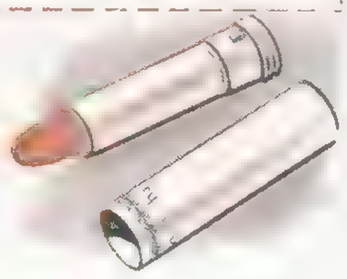
Do your eyes sparkle? Eyes look brighter and you look prettier when you wear rouge, *not* in clown-circles but like a natural glow. Don't know how? Let your neighborhood Beauty Counselor show you. Just send the coupon.

YES ☐ NO ☐



Are your lashes long? Lashes, even black ones, are thin and light at the tips. To make them look longer and thicker brush with Beauty Counselor Mascara. Doesn't bead. Is waterproof. Nobody'd know you use it.

YES ☐ NO ☐



Does lipstick do more than color for you? There's a way to make thin lips look fuller, a small mouth more generous, a big one more gentle—and none look "made up." Let a Beauty Counselor show you how, where no gawkers can make you nervous—in the privacy of your home.

YES ☐ NO ☐



Does your complexion rate a compliment? For that little-girl glow, try Liquid Beauty. As with all Beauty Counselor preparations, you *try before you buy*, never make cosmetic mistakes. For a *100%* beauty score, mail the coupon today.

YES ☐ NO ☐



Are you your prettiest self? You *can* be! We'll have a counselor call, bringing with her an exciting, new, portable cosmetic counter from which you may try dozens of shades, dozens of preparations, if you wish. She is trained to give you skin care and make-up advice . . . and there is absolutely no charge for this unique service.

IT'S TRIAL AND NO ERROR WITH

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Above: Dinner for two (four, six?) *and* a summery dinner dress of flowery pink, white, and red printed piqué. Halter bodice, a flare-to-the-floor skirt. By Dorian, in Everfast cotton, $25. Best's; Marshall Field. *Below:* Wrap-around dress in papery cotton percale, checked black and white. V-neck, diving to a pussy-cat bow; the belt is black patent leather. By Peer Negligee, $11. From Bloomingdale's; The Blum Store.



HONEYMAN

First, below: News at home, or anyplace else, the fabric here is a strawy cotton, gentle-textured; the colour—*straw.* Planned for even the hottest days with a bare halter neck, covered buttons all the way to the hem. Everglaze fabric. $17. From Altman; Woodward & Lothrop.

Second, below: A dinner-at-home find: the bodice is yellow silk Shantung, the skirt, full and full-length in silk organdie, striped yellow, black, and white; the belt, black patent leather. By Tula in Cohama fabric, $25. Bonwit Teller.

Third, below: Summer's favourite neckline: the sling-neck; it ties here at the shoulders for an up-or-down waistline.

Wide-skirted dress, made of bright blue and white printed seersucker (with all *those* advantages, too). Fuller fabric. $8 at Lord & Taylor; Frost Bros. White capeskin belt by Schaffer. Lord & Taylor.





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A *cup 32 to 36* B *cup 32 to 38* C *cup 32 to 40*

White and black.

Style 422—BROADCLOTH,

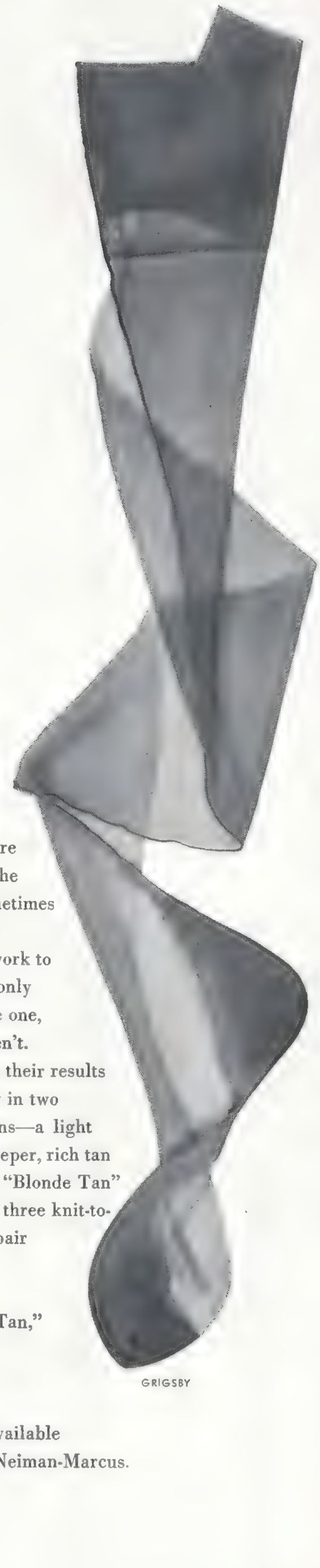
A *and* B *cups. White only* **2.50**

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HOW TO WEAR A SUN-TAN

Memo to blondes and brunettes



Evenly—or not at all—that's the way to wear a sun-tan. Too often, the legs are the last to cooperate; there, the skin seems to tan slowly, sometimes very little. Recognizing this, stocking makers have set to work to make stockings that will not only complement a tan if you have one, but will fake one if you haven't. Two of the makers pre-tested their results in Florida, present them now in two carefully-planned complexions—a light gold-tan (for a blonde); a deeper, rich tan (for a brunette). Sapphire's "Blonde Tan" and "Brunette Tan" come in three knit-to-proportion lengths, are $2 a pair at Best's; Neiman-Marcus.

Bryan's Suntan Stockings, "Fair-ly Tan" and "Deep-ly Tan," come in "Snowflake" sheer, 15-denier, 54-gauge; seams, toes, and heels barely reinforced; are also available in 60-gauge. $2. De Pinna; Neiman-Marcus.

GRIGSBY



Left: White organdie evening bag—encased in crystals and beads. By Magid, $15*. At Bonwit Teller. White batiste handkerchief; little bib and hem of lace. By Gazelle.

NEW PLACES TO PUT THE NEW FASHION DOLLAR



Left: Change purse frame; handbag size. Black and white Shantung; by Ingber, $8*. Lord & Taylor. Thin white batiste handkerchief, black linen edges. By Bloch Frères.



Right: Evening bag of white piqué sewn with crystals and scrolls. By Magid, $15*. Bloomingdale's. The handkerchief: white with black flowers. By Bloch Frères.

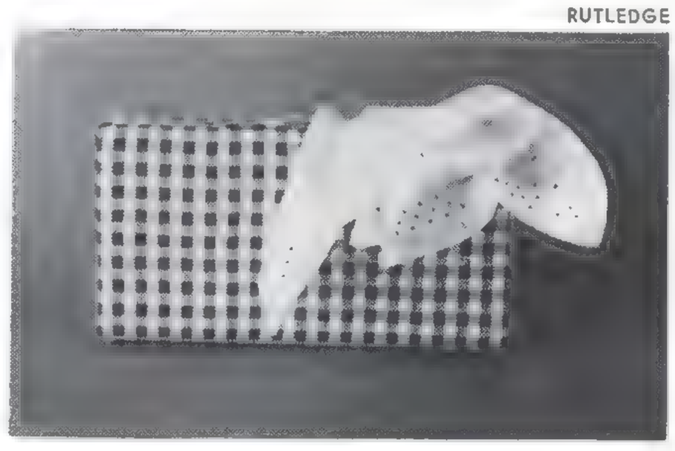


Left: Black linen satchel bound with black calf. By Ronay, $13*. Saks Fifth. Handkerchief, another of the black-white-grey we like so much. Designed by Burmel.

Right: Flat envelope bag of black and white gingham; pink and white lining. Ingber design, $5*. Altman. White batiste handkerchief, embroidered. By Celebritees.

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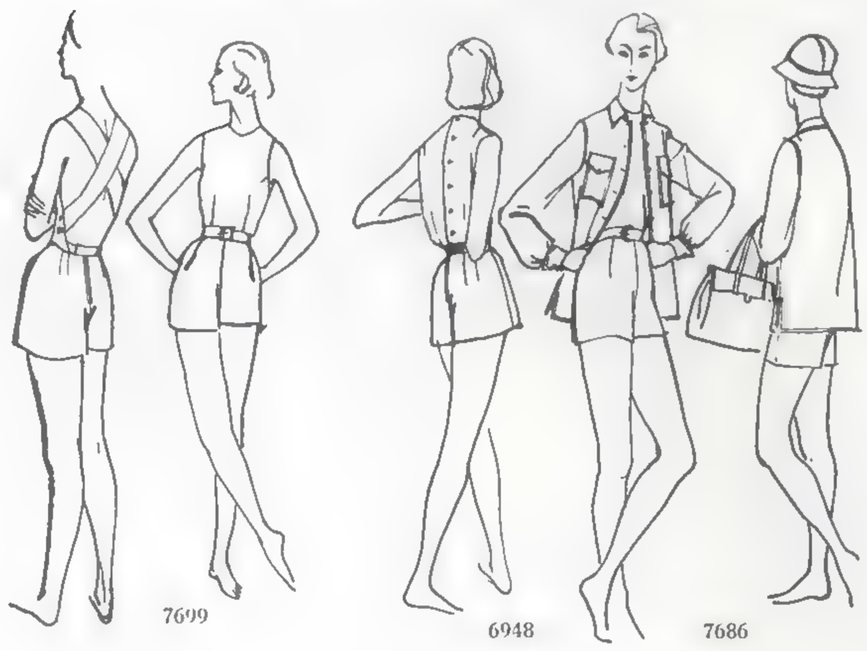
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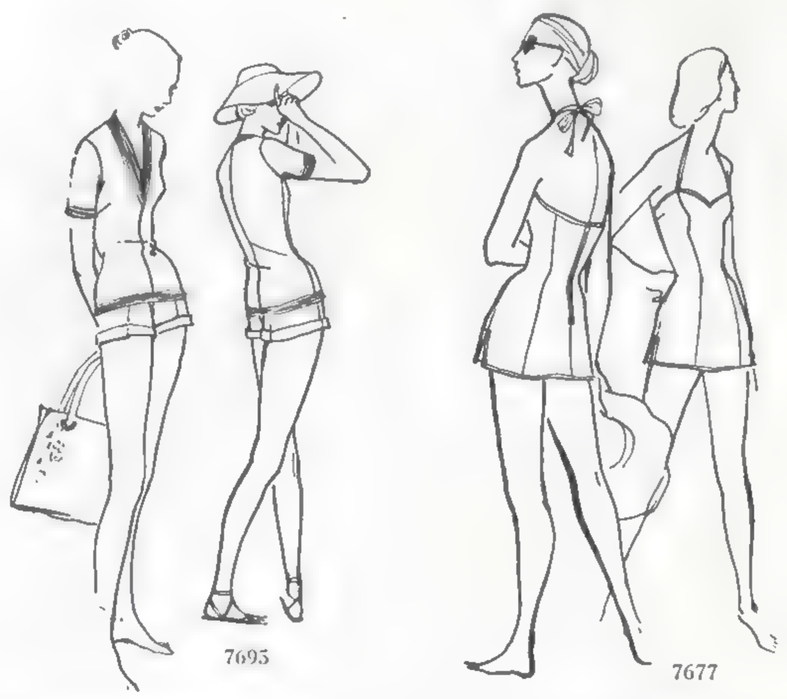
VOGUE PATTERNS

(Other views of Patterns shown on pages 108-109.)



7699 6948 7686

Playsuit, Pattern No. 7699: Sizes 12 to 20 (30 to 38). For size 16: 2⅛ yards of 35″ fabric. Price, 50c. *"Easy-to-Make" blouse*, Pattern No. 6948: Sizes 12 to 20 (30 to 38). For size 16: 1½ yards of 35″ fabric. 40c. *Shirt*, Pattern No. 7686: Sizes 12 to 20 (30 to 38). For size 16: 2¾ yards of 35″ fabric. Price 50c. *Shorts*, Pattern No. 7078: Waist sizes 22 to 32. For 26 waist measure: 1⅜ yards of 35″ fabric. Price, 50 cents.



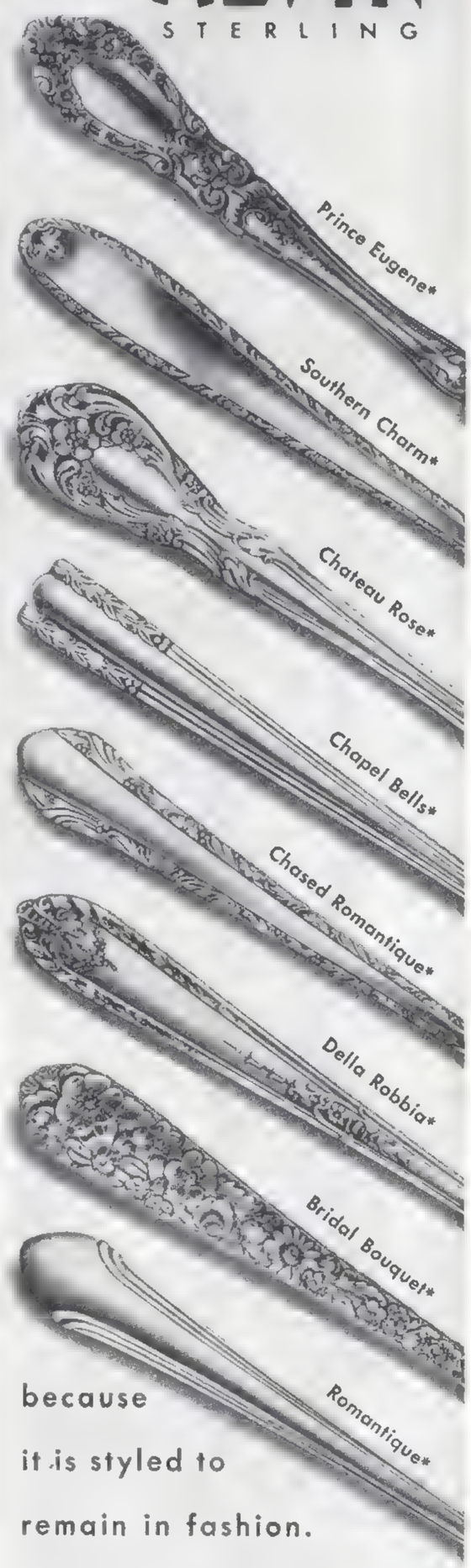
7695 7677

Middy, Pattern No. 7695: Sizes 12 to 18 (30 to 36). For size 16: 1¾ yards of 35″ fabric. Price, 50c. *Shorts*, Pattern No. 7384: Waist sizes 24 to 30. For 26 waist measure: 1⅜ yards of 35″ fabric. The price, 50 cents. *Bathing suit*, Pattern No. 7677: Sizes 12 to 20 (30 to 38). For size 16: 1½ yards of 39″ fabric—we've done it in sharkskin. The price, 60 cents.

VOGUE PATTERNS MAY BE BOUGHT IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. Note: Connecticut residents please add sales tax.



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10 AIDS TO LOOSE THINKING

(Continued from page 79)

May. The pallor vanished from her cheeks. The sad small eyes ripened. The nose perked up, questing. And once or twice, oh! so tentatively, Louisa May chuckled . . ."

Katherine Mansfield is the name to conjure with in Three-Dot Fiction circles. People who regularly employ this happy device are known as the Pen-Dropped-From-Nerveless-Fingers or Work-It-Out-for-Yourself school.

6. QUOTES. These are unrivalled as receptacles for (a) opinions you are chary of admitting to, and (b) little epigrams of your own whose brilliance genuinely frightens you, since they stand out like obelisks from the desert of your normal style.

Quotes, I am sorry to say, demand toil. Their use involves the invention of fictional characters. But any writer of profiles will testify that the results are well worth it. Suggestions: when doing a profile of a theatrical personality, invent an omniscient and picturesque stagehand. Keep using him. He can help you round off a paragraph like: "One of the mannerisms Sharky never quite shook off was that of resorting to a shrill falsetto in moments of extreme passion. On one occasion a scene-shifter, listening in the wings, is reputed to have murmured to a colleague: ''E thinks 'e's back in the choir at the ruddy Sistyne Chapple!'"

Again, many a pun has passed into legend when fathered upon what is usually called "a jaded voice." Example: "Several critics have pointed out that Rokesby's style would have been improved if he had borrowed from the very best writers, instead of the near-misses. At one cocktail party, given in his honour, a jaded voice was heard to remark: 'Rokesby? He's just a wagon-load of *manqués!*'" You will note, as a point of technique, that the author had to get his mouthpiece a little sloshed before he got that one off.

7. PARENTHESES. In expert hands, these are identical with quotes. Use them as a shroud for unsupported opinions which you want to throw in without being challenged. For example: "His much underrated speech at Toronto (superior in many respects to the Gettysburg Address) caused a sensation in what was then a prairie township."

8. ITALICS. These never fail to act like a tonic on a moribund paragraph. Italicize any word (*any* word) in the last sentence, and your worries are over. What had been numb with inanity will look fresh and sensitive. Literary critics should pay especial attention: "His work communicates, from first to last, an impression of having been lived through and suffered with. Although it treads the rigid path of logic, there is anguish between the lines. It has the *ravaged* look of all great polemic." Or, to take a more complex instance: "Wordsworth was not only a good *poet*, but also—and in a very real sense—a *good* poet."

Italics are also the heart and backbone of fireside radio oratory,

(Continued on page 130)

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Splash!
to satinglide your skin—
to highlight your hair—
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Left: Big handbag (or small overnight bag) of white (plastic) bamboo. By Jana, $11*at Lord & Taylor. Black, grey, and white handkerchief radiating dots. By Herrmann.

MORE PLACES TO PUT THE NEW FASHION DOLLAR

Right: A marvellous summer satchel of beige and black burlap and black calfskin. By Thea, $34*. At Vera de Wahl. The grey-black-white handkerchief, by Altshul, from McCutcheon's.

*PLUS TAX

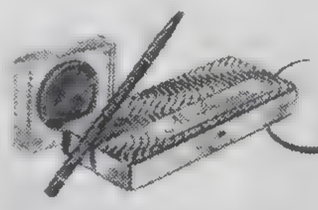
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whatever your travel problems,
ASK MARY GORDON OF TWA

THE ART OF USING WHAT YOU HAVE

(Continued from page 93)

meeting were dull, I would consider making a record of it a foolish waste of time. Should I be under consideration as treasurer, I would be forced to expose my checkbook as humiliating evidence that such an office is not for me, and even if I should hear an appeal, "We need desperately a secretary or a treasurer—won't you help us out?" I will not heed it because I know how incompetent I would be, and I know further how much I would dislike the work; and I am equally sure that there are others who would find great satisfaction in it. But I might be useful in working up programs, in helping with publicity. There are places for those who have not orderly minds; they are for me.

Is it some holdover from our Puritan forebears that makes many of us feel there is something a little shameful about taking a rich enjoyment in the volunteer work you do? That duty should never be combined with pleasure? How many times I have heard a woman say, "I don't think you ought to take a job just because it is fun." I protest that sentiment. If I have not an inherent urge to take some part in my community, then I think a sense of duty and obligation ought to prod me, but once they have worked on me to the point of my hunting an opportunity for usefulness, I want them to leave me alone. I want my potential pleasure in what I am going to do to be the only deciding factor in my selection. The reason for this is that I am sure I would not enjoy an activity if I did not have some modicum of competence in it. Therefore, I will be better at what gives me satisfaction than I would be in experimenting in something into which my natural inclination or bent has not led me. And I hold this to be true in our every way of living, since we always do live in more than one way.

I know a woman whose way of living in the summer differs emphatically from her winter pattern. In the winter she holds a very important job, and her life at home is a subdued background to her career. But in the summer she takes a long vacation, with her career very much in the background, her house and family to the fore. She looks upon this as an equally important job, and to get the utmost out of it has appraised her ability. She likes to cook and is, therefore, an excellent one. She does not like to sweep, make beds, or dust and, consequently, does these things very poorly. And so she says to her family and guests, "If you will take care of the housework, I will cook for you—not just enough to give you nourish-

(Continued on page 130)



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10 AIDS TO LOOSE THINKING

(Continued from page 127)

to which they can lend the appearance of deliberation and consecutive thought: "The *kind* of thing I'm getting at isn't really very *new*. It's *old*. It's as old as *friendship*. I'm looking for a *basis*—a basis of *endeavour*—from *which*, in a spirit of cooperation, we can reach a *solution*—and a *joint* solution—to the problems *before* us, in the world *today*...." This will later be described as "a bold but considered declaration of faith in the workings of democracy."

9. THE HYPHEN. Seen at its best in such triumphantly cryptic phrases as, "the new-old sophistication of baroque," and "the curious classical-romantic quality of Fiesole in June." (If queried on these, explain that you didn't have space enough to *develop* the idea.)

10. THE CAPITAL LETTER. Very handy for the writer wishing to imply his enormous respect for certain jumbo-size abstractions (e.g., Death, Nation, Dark Gods, Life Force, Wee or Little Folk), which he would prefer not to define. Here, for instance, is an opportunity well taken: "The poet's task is to disentangle the frail sinews of Beauty, and to plait them into the durable vine that is called Art." And in a limited edition, bound in calfskin, you might even get away with "Poet."

Note: The difference between pride and Pride is pride.

* * *

That, I think, covers most of the ground. There is one gaping omission, but it is quite intentional, since it concerns the least versatile symbol of all. There is no joy in discussing the single and unalterable function of the full stop.

ART OF USING WHAT YOU HAVE

(Continued from page 129)

ment; I guarantee you will live high off the hog. I will get up early, make pancakes or muffins for breakfast, and carry you through to a dinner at night that can put you into a happy stupor. But if I have to do the other chores about the house, I will be irritable, cranky, with no heart or spirit left for cooking." The family is living high off the hog.

This is the way I think I must trace my pattern for life. If I learn of an activity heretofore unknown to me but one that piques my interest, I might very well try it. But on sober reflection I think I had better let Mr. Astaire know that he might as well look elsewhere for a partner and not wait. I have a feeling I shall not be enrolling in a ballet school.

Handkerchief of the Month *

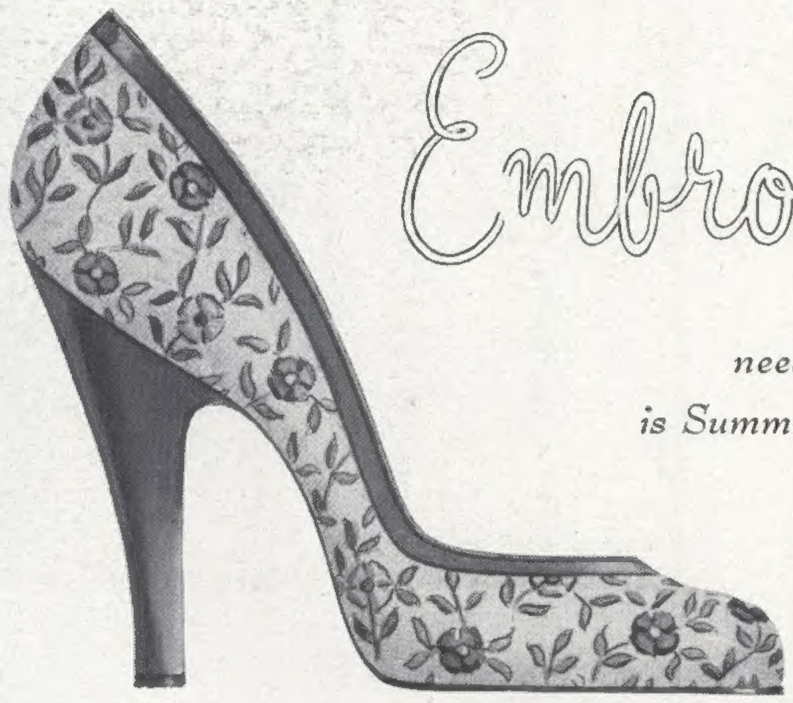


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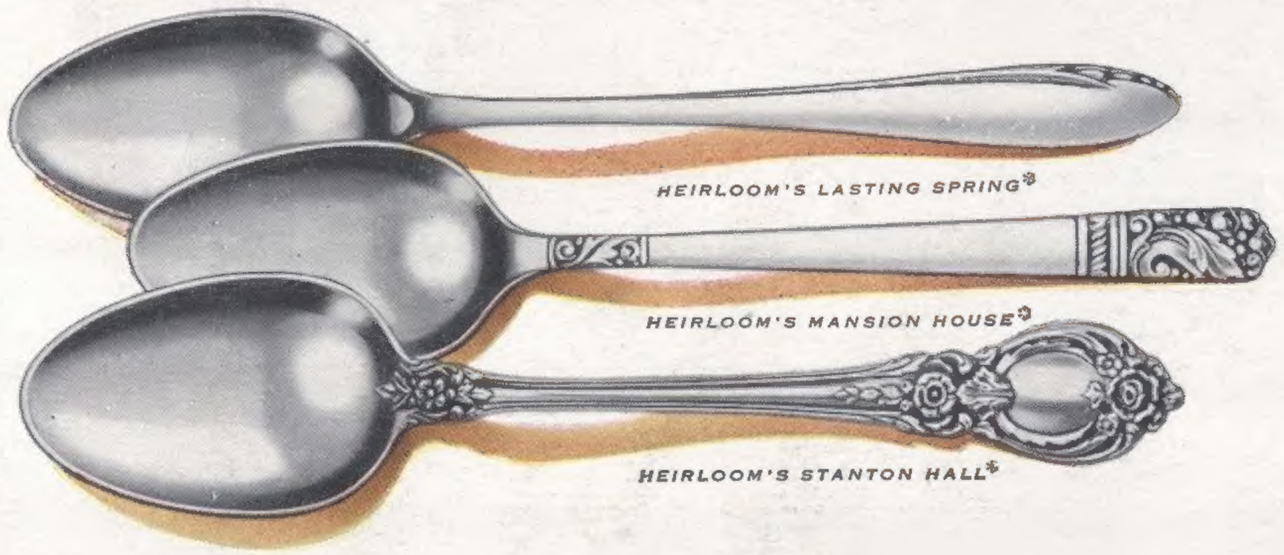
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